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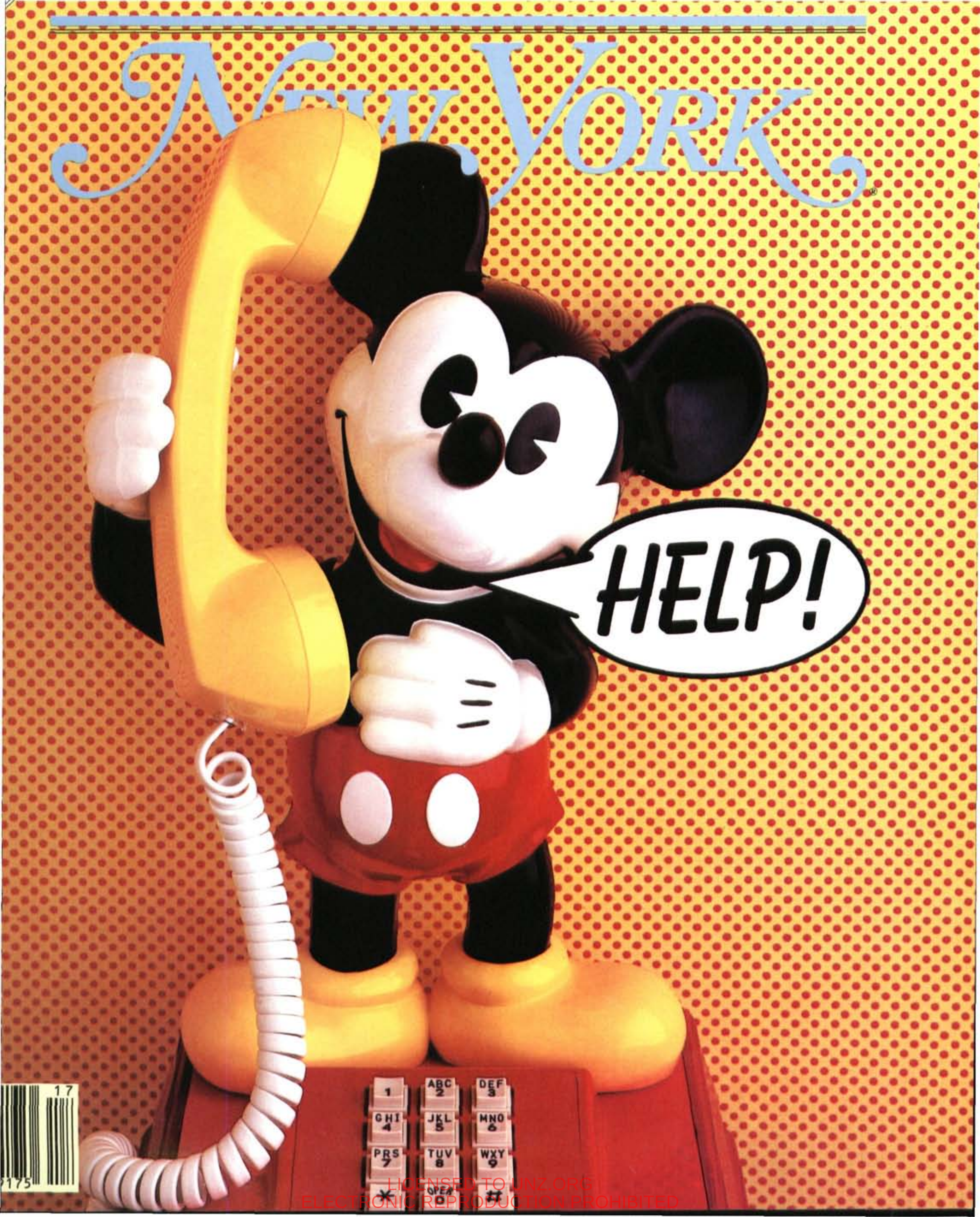

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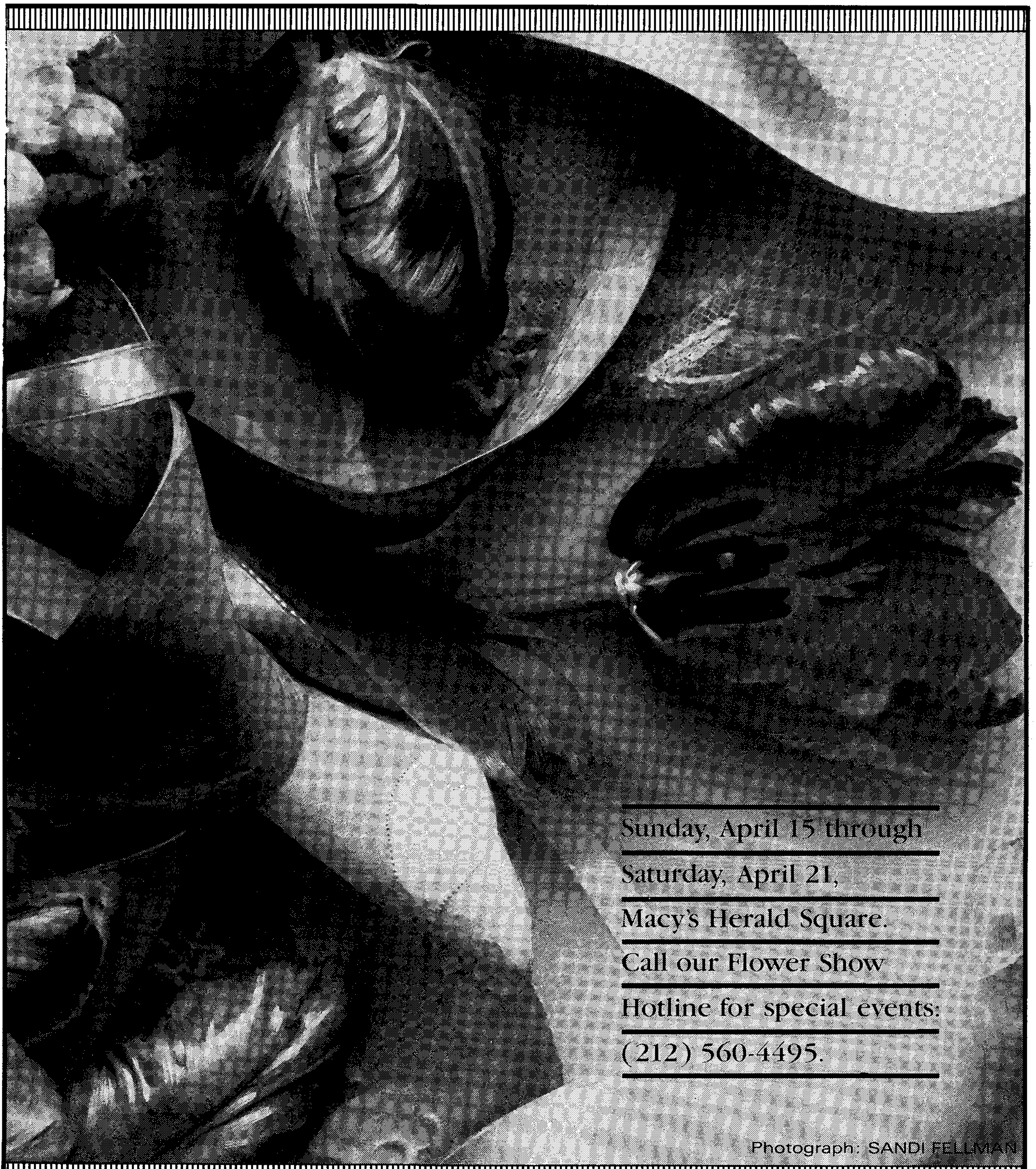

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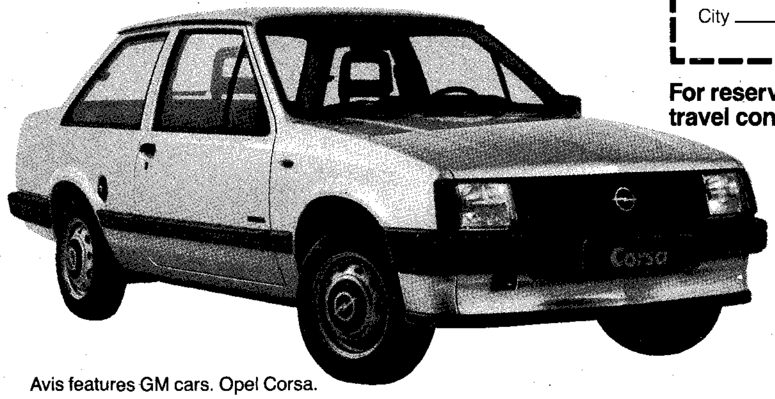

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By Katharine Davis Fishman and Elaine Louie

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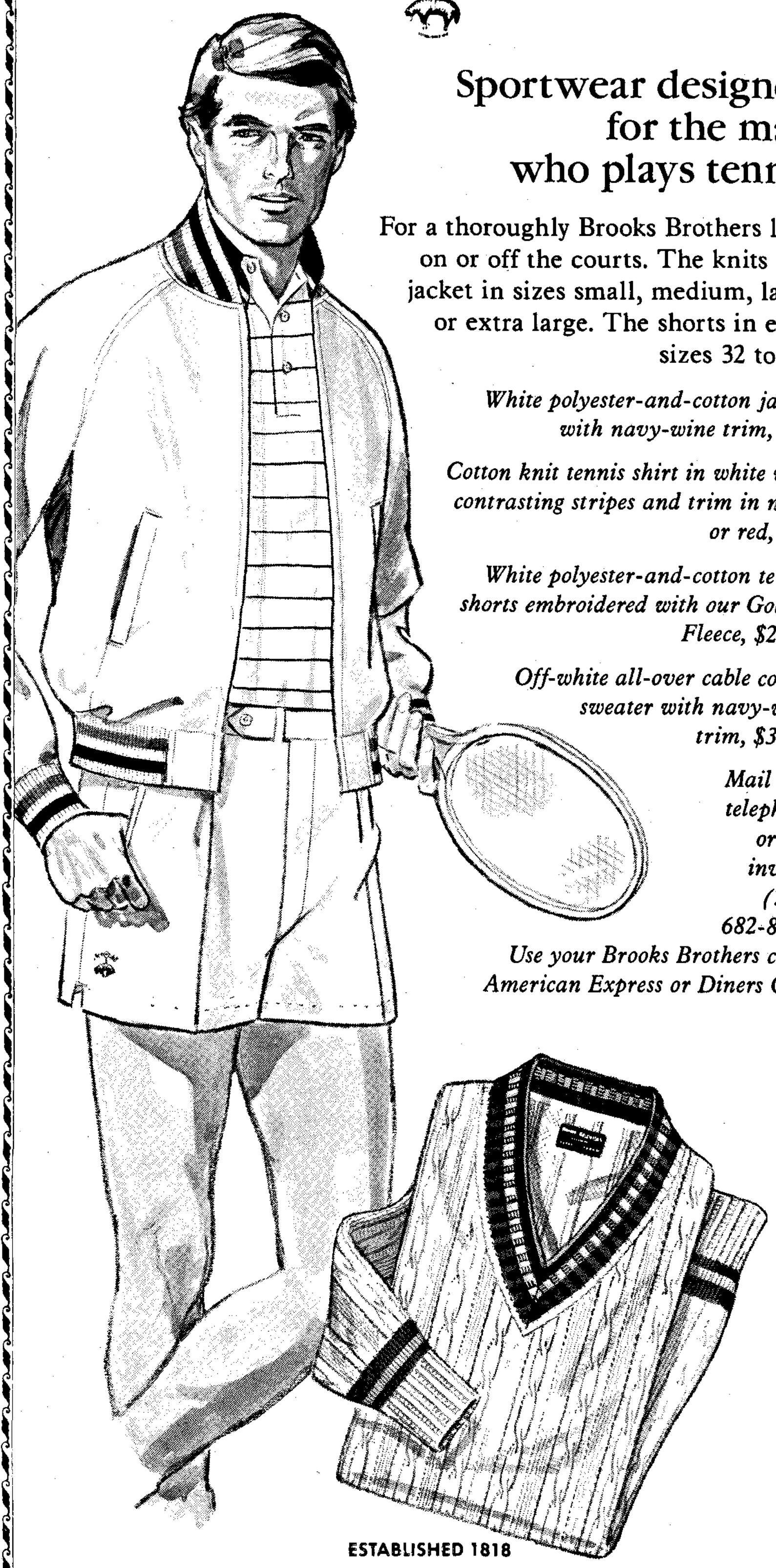
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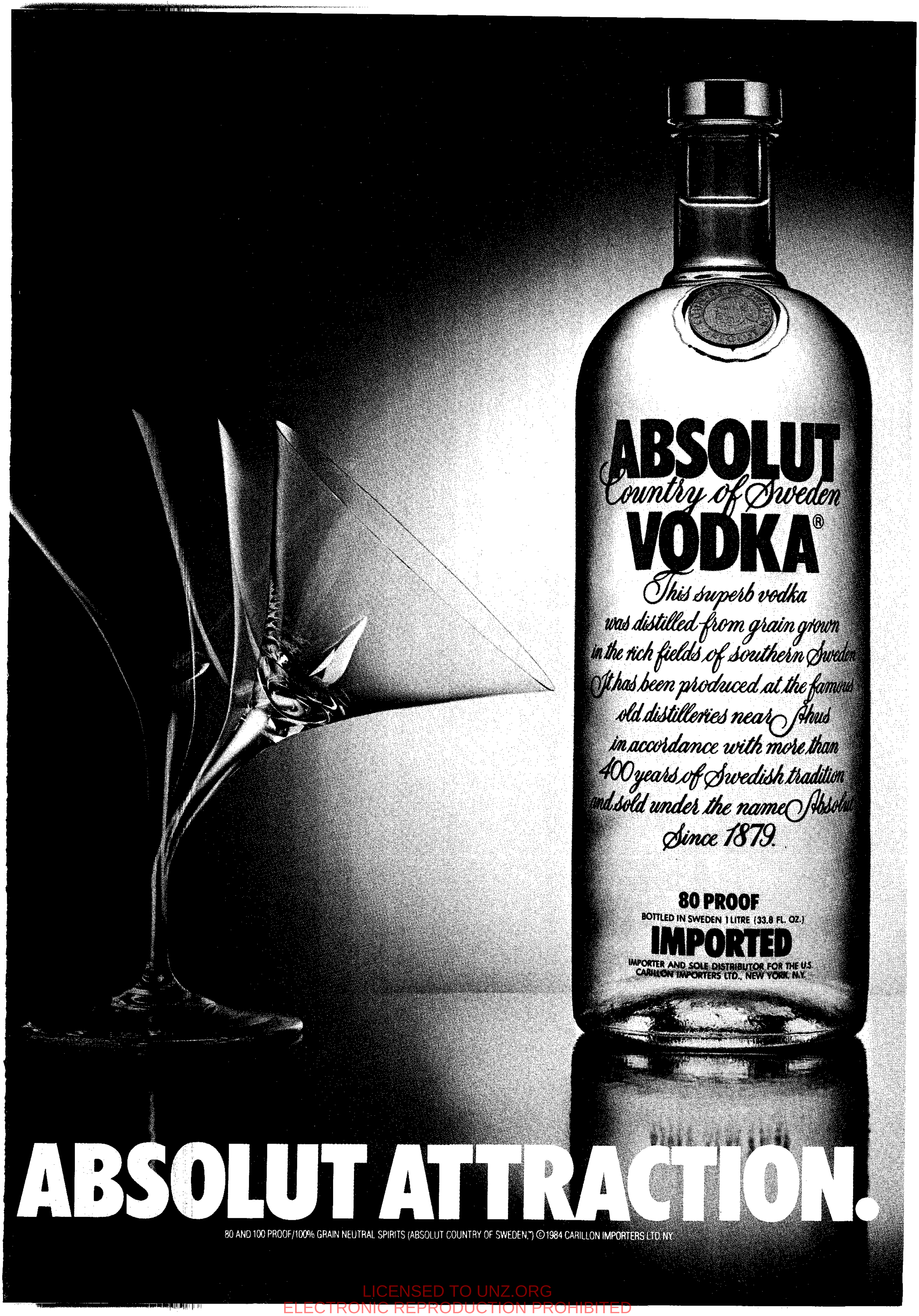
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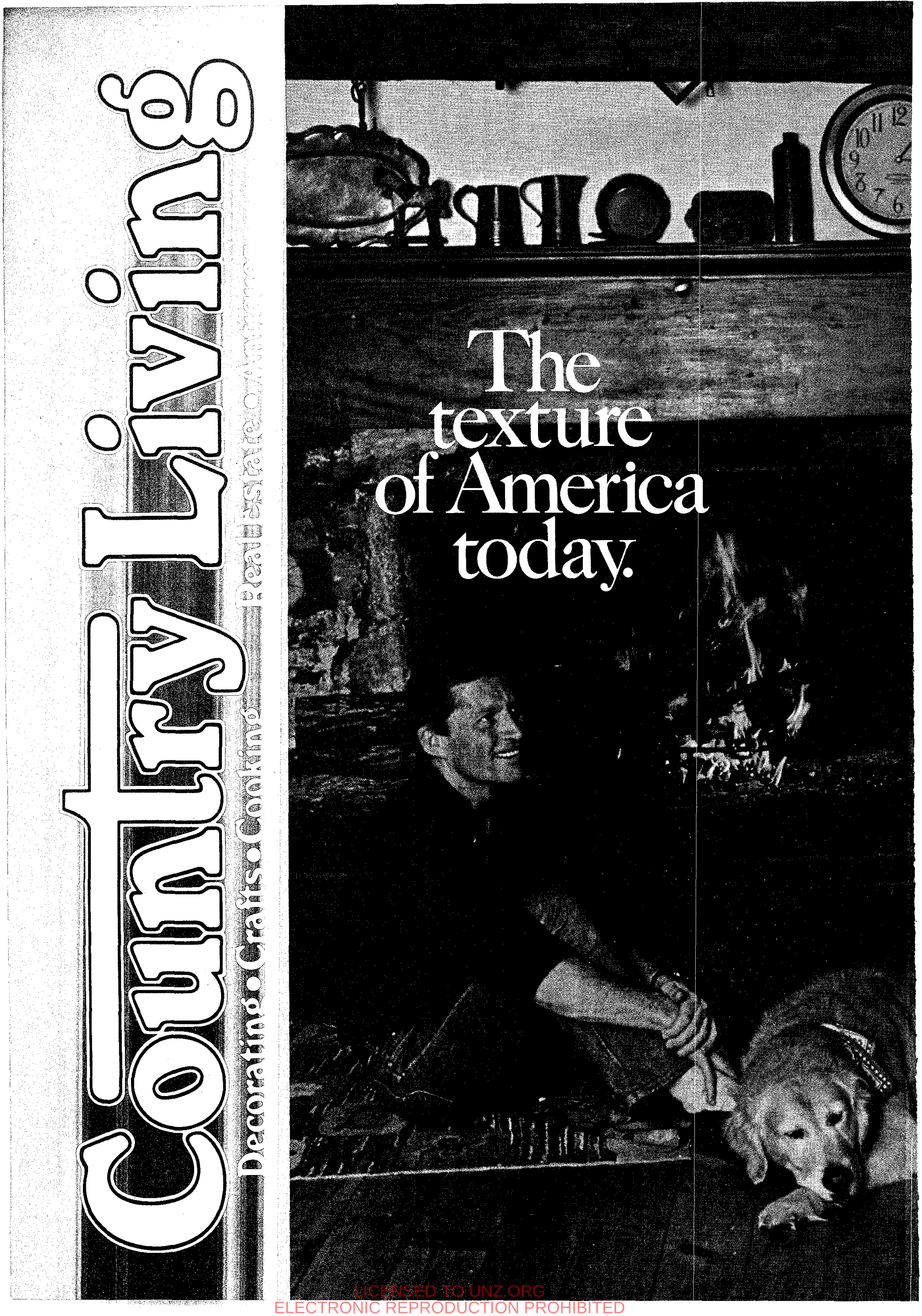
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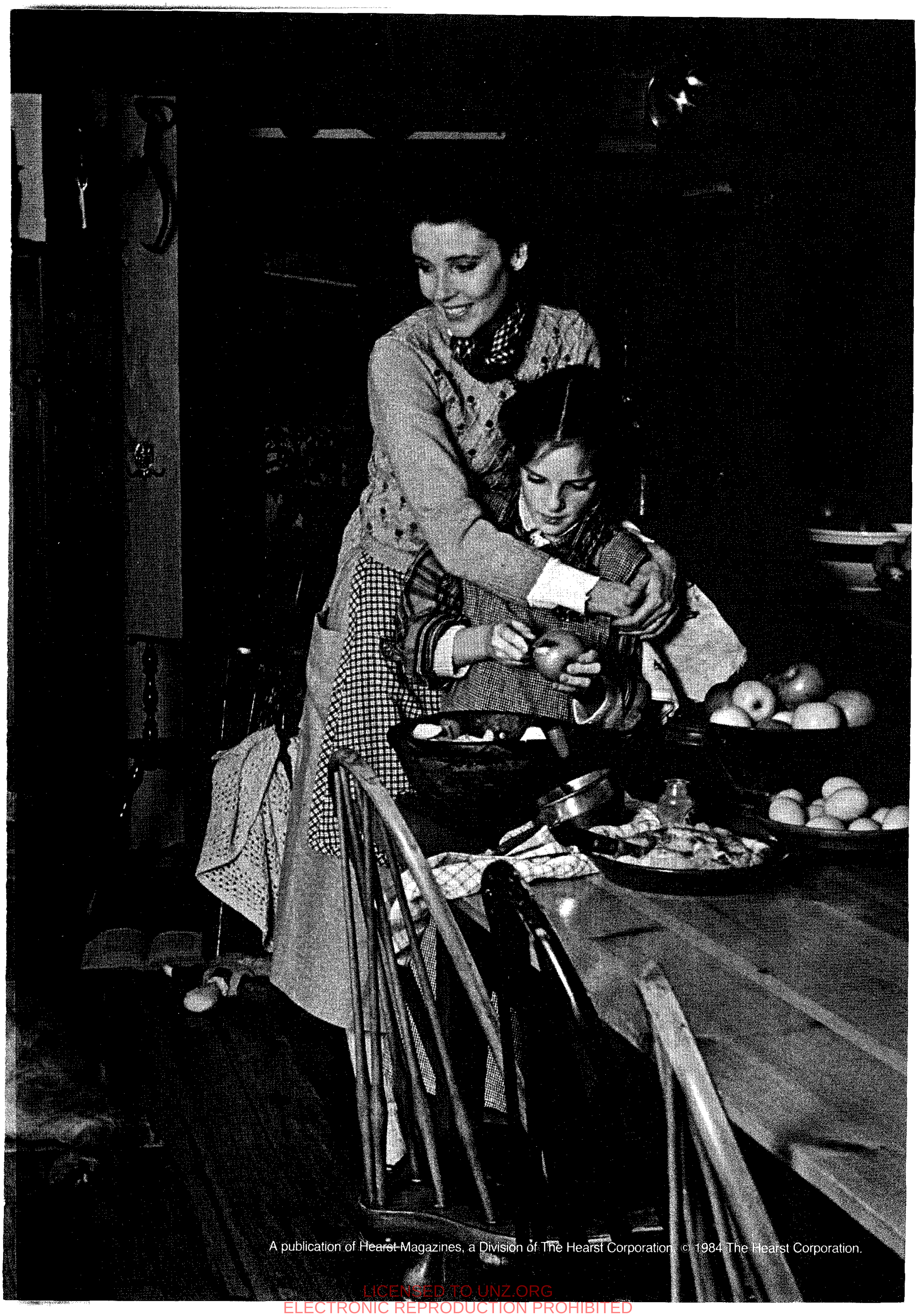

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BETWEEN THE LINES

Clothes Encounters

"EVERYONE HAS TO GET DRESSED," SAYS Wendy Goodman, *New York*'s new fashion editor, "so fashion affects us all—and is affected by us all. I think that fashion is very much self-expression, and I see it in the context of theater."

That's only natural: Goodman, who was raised in Manhattan, studied acting at the N.Y.U. School of the Arts and appeared as an extra in movies and soap operas, among other things. Then, feeling the need for broader experience (and steadier employment), she took a job at *Harper's Bazaar*. That led to her going out on her own as a free-lance fashion stylist—and finding an entirely new outlet for her creative energies.

Goodman: *A theatrical point of view.*

Goodman, 32, sees her latest move, from stylist to editor, as an exciting progression. "Developing an idea and producing it, you do invest a part of yourself—the result reflects your point of view," she says. (This week, the result is twelve pages of spectacular swimsuits.) "And it's exhilarating to be part of a collaborative effort, to work with the best talent in the business."

Ironically, Goodman hates to shop for herself. "What's interesting about clothes is creating vignettes in which they make a particular story begin to happen. To me, it's all about lives that are being lived and, maybe more important, not being lived."

Goodman's storytelling talents may eventually find yet another stage. "The thing I'd love to do one day," she says, "is write a play about the fashion world. The extravagance of plot and characters that I see every day is a playwright's dream." ▬

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LETTERS

The Trial

THANKS TO NICHOLAS PILEGGI, I NEED no longer harangue my friends with the saga of my recent jury duty: I simply hand them a copy of his article "Alice in Juryland" [March 26]. I was initially kicked off every panel because I'm a litigation paralegal. I finally was selected to hear a case in the State Supreme Criminal Court. The case's charge (reduced during the course of the trial) was a class-A misdemeanor. For this grave offense, twelve people were sent to a jury room, fed dinner, sequestered overnight (along with four court officers on overtime), fed breakfast and lunch, and released late the next day, deadlocked, all at the taxpayers' expense. What I found particularly frustrating was that our deadlock resulted from the less-than-perfect jury-selection system. One of the jurors had not volunteered the fact that his own life closely paralleled that of the defendant. There was no way he was going to be impartial. To add personal injury to group frustration, I learned that my civic duty included sitting in a tiny, unventilated jury room with several smokers, even though I suffer from asthma. When I mentioned my problem to the court officer, he shrugged his shoulders—and lit up a cigarette!

Barbara Lowenstein
Manhattan

I OBJECT TO THE COMMENT ATTRIBUTED to a jury member who is a guidance counselor at Erasmus Hall High School—that "kids walk around with guns" at Erasmus. This statement presented an untrue picture of our school. The vast majority of our students are law-abiding and do not tote guns.

Stanley Saretsky
Principal, Erasmus Hall High School
Brooklyn

Regards for Broadway

KUDOS TO CARTER WISEMAN FOR HIS interesting analysis of the Times Square redevelopment plan ["Brave New Times Square," April 2]. The buildings proposed by Johnson and Burgee are ugly and boring. It's bad enough to have such monstrosities built in private developments; to have them chosen by public officials in a grand-renewal scheme is unacceptable. The loss of the Times Tower and its great flashing billboard would also be a shame. Yes, Times Square is dirty, squalid, filled with outcasts, and sometimes dangerous. But it is also a world-famous attraction because of its colorful street life, which would be destroyed by the four gray giants. Besides, only a small area would be cleaned up—the neighborhood as a whole would not improve directly because of four office buildings, since the surrounding blocks are filled with the same junky sex and souvenir businesses.

Todd Goldberg
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

WISEMAN DEVOTED ALMOST NO ATTENTION to the human problems that will be created by the Times Square redevelopment plan. Legitimate theater-related businesses will be displaced and because of their dependency on the immediate area will be unable to relocate in New York. But criminal activity, which is not as dependent on the specific area, will almost certainly reemerge elsewhere. It is the problems of people, not the problems of bright lights, setbacks, and building façades, that are the truly distressing features of this plan.

David M. Scolnic
Bronx, N.Y.

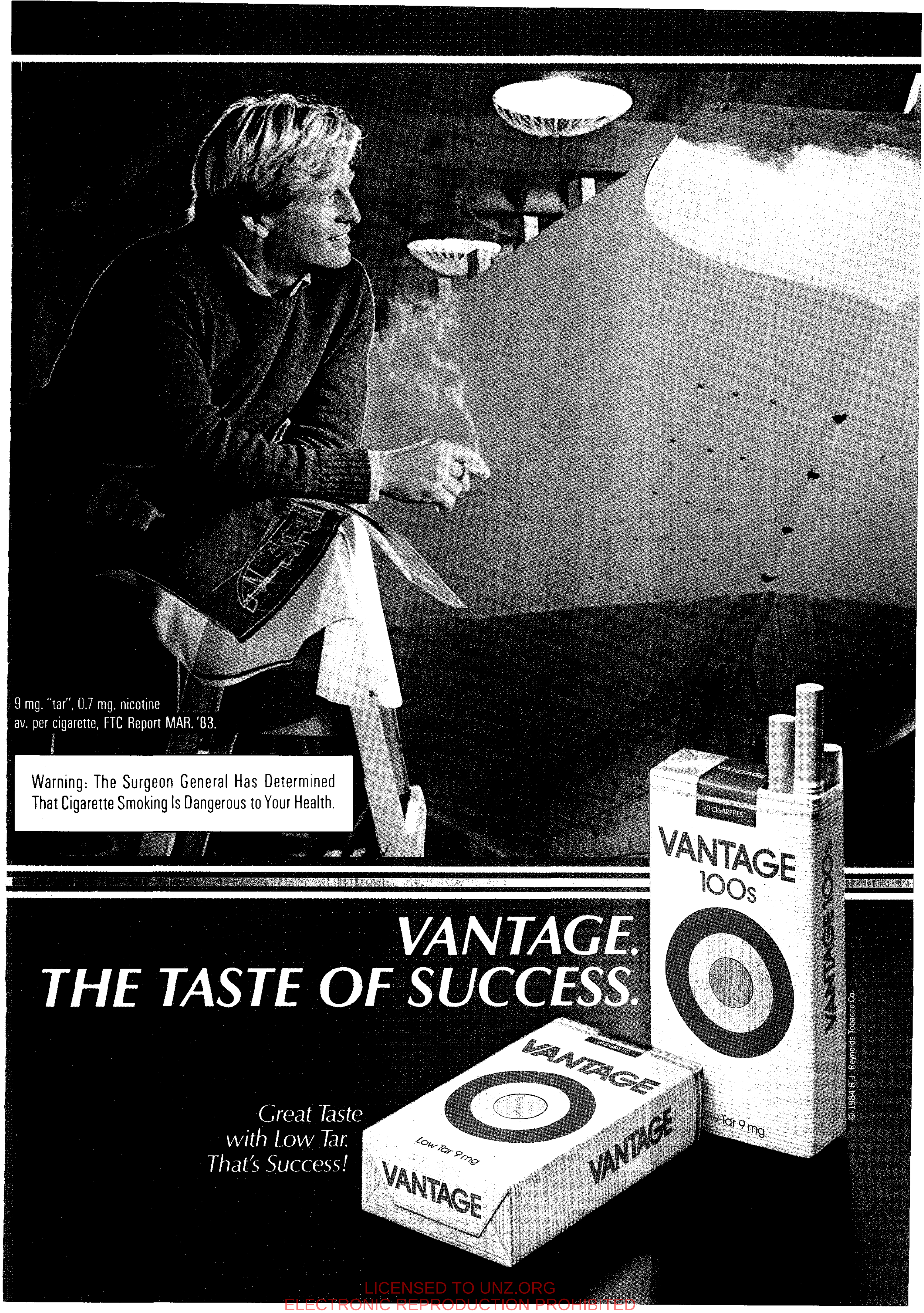
EVERYONE CONCERNED WITH THE future of midtown should be grateful to Carter Wiseman for clarifying the issues involved. His analysis of the proposals for reconstructing Bryant Park clearly demonstrated how design can serve to implement an unspoken policy on park use.

Jeannette G. Bamford
Executive director, the Parks Council
Manhattan

THE THOUGHT OF HAVING A ROCKEFELLER Center West is an outrage to the way of life in this part of New York. The "garbage," both human and architectural, that Klein and associates are so eager to remove from Times Square is a normal part of our thriving city. It would be better to accept this aspect of life as a reflection of ourselves and our city and not be frightened by it. There are many people living and working in this neighborhood, including us, who have been getting along very well with the "garbage" and see no need to change things.

Richard Baronio
Rosalind Archer
Manhattan

AFTER LOOKING AT THE TRUMP TOWER and the I.B.M. and A.T.&T. Buildings, not to mention the proposed Times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Have you driven a Ford... lately?

Square renovations, I wonder if it harms a designer's ego to make designs appropriate to the neighborhood.

Richard Staub
Manhattan

SURE, WE COULD ALL DO WITHOUT THE sleaze and dirt, but the old theaters and those beautiful bright lights generate an irreplaceable excitement. Let's face it, Times Square is New York's trademark.

Rick Vars
Portsmouth, R.I.

NEW YORK HAS TO STOP CREATING NEW buildings and be satisfied with the structures it has. Developers will end up developing people right off the island. Go ahead and clean up the porn shops and movie theaters. But leave the skyscrapers out of the picture.

Peter Steinke
Hackensack, N.J.

Radio Activity

I WOULD LIKE TO POINT OUT THAT NOT all of the people who perform on morning radio are jive-ass, arrogant, schizophrenic barbarians ["The Wizard of Z-100," by Tony Schwartz, April 2]. Shocking as it may seem, Lisa Glasberg, Mike Morin, and I all have college degrees and use our real names on the air.

Brad Krantz
Announcer, WPIX-F.M.
Manhattan

SCOTT SHANNON IS PROVING THAT A D.J. can be clever and witty without being obnoxious and overbearing. The fact that Shannon has mispronounced a few words over the years just makes him more believable. Shannon's in touch with a wide range of listeners, and that's what will keep Z-100 on top.

Lynn Lang
Queens

WHILE DESCRIBING THE CONTEMPORARY hit format as the hottest phenomenon in radio, Tony Schwartz observed that "hot today can be gone tomorrow" and reminded us of what happened to disco. He shouldn't hold his breath. Hit radio is back to stay. The format has been reborn. The first time around, Top 40 had a longevity rarely experienced in this medium. At its peak, it relied on hit songs that crossed every demographic barrier. Top 40 songs were the foundation on which much of radio was built. Even "beautiful music" stations relied on orchestrated versions of the hits. Hit-music radio only went away when the government legislated separate programming on F.M., in effect doubling the number of stations and forcing them to specialize. Now that much of the A.M. programming is talk, some F.M. stations can go mass appeal again, and that

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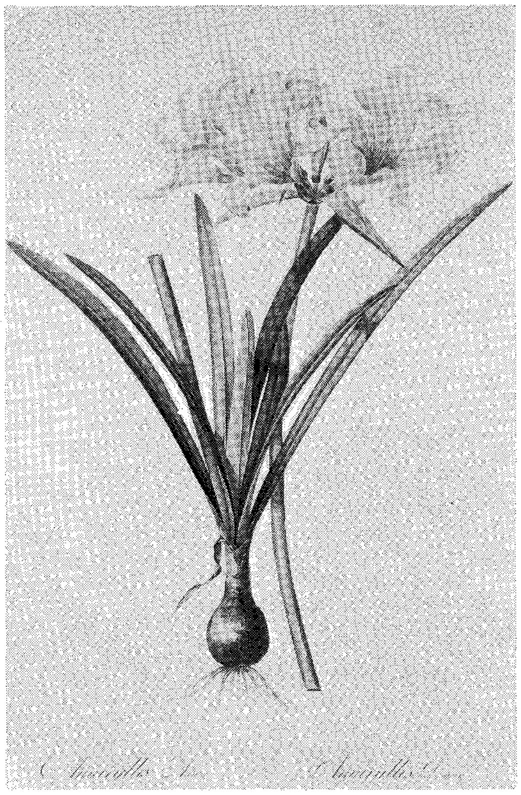

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is just what they have been doing.

Rick Sklar
Vice-president, ABC Radio
Manhattan

Odd Job Lot?

YOUR ARTICLE ABOUT TONY ALVARADO failed to mention that Mayor Koch could have selected the highly qualified Dr. Thomas Minter (the black candidate) for chancellor ["Tony Alvarado Flunks Math," by Joe Klein, April 2]. Instead, Koch passed over him to select Wagner (judged unqualified) and then Alvarado (jury still out).

Barbara Young
Manhattan

ALVARADO CLAIMS THAT NORTH AMERICAN society doesn't understand Hispanic values. Does he really expect us to accept such an obvious cop-out? The most enraging thing is that the chancellor can't seem even to recognize the damage he has done to the image and morale of our teachers.

Name withheld
Queens

That's the Story of Love

YOUR ARTICLE ON ROMANCE IN THE want ads brought back many memories ["Strictly Personals," by Patricia Morrisroe, March 19]. After a whirlwind romance of six weeks, I married a man I had met after answering his ad in a Westchester newspaper. We felt we were taking a big chance, as I had three children and he was then 40 and had never been married before. Next month we will celebrate our seventeenth anniversary. My 25-year-old daughter just answered a want ad, saying that if it worked for Mom it might work for her. And it sounds as though she's met the "right" one, too. As your article mentioned, running or answering a personal was not something people used to talk about. Only a few friends know how we met. My husband wants to keep it that way—I think it would be great to let the whole world know!

Name withheld
Deerfield Beach, Fla.

Park's Lot

PARKS COMMISSIONER HENRY STERN and Betsy Barlow, Central Park's administrator, have shown that they care about the park ["Indecent Expenses," by Nicholas Pileggi, February 13]. Although the Diana Ross concert and the riot that ensued were a grievous mistake, for which the taxpayers are paying, I am sure Stern and Barlow won't give in to outside pressures. Neither of them wants to preside over the destruction of the park. Let us support them in preventing another such disaster.

J. S. Cartier
Manhattan

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Press Critic's Deal With ABC Rapped by Rivals

HODDING CARTER, whose PBS show, *Inside Story,* sometimes questions the ethics of journalists, is being challenged himself.

The controversy has been sparked by Carter's role filling in this week for the vacationing Ted Koppel on ABC's *Nightline.* An ABC spokeswoman, Kim Edmonds, said the press critic has been on the ABC payroll for two years, since he started appearing on *This Week With David Brinkley,* for which he's listed as a contributing correspondent. "Hodding Carter is part of the ABC News team," Edmonds said.

The criticism has come from executives at rival networks. "I can't believe it," said one, who hadn't been aware that Carter was being paid by ABC. "But I did notice that Hodding did a curiously flattering story on Peter Jennings [for *Inside Story*] a couple of months ago. How independent is he?" Jennings anchors ABC's *World News Tonight,* currently third in the ratings. "It has an appearance of a conflict," said another executive.

Carter told *New York* that his ABC connection hasn't stopped him from criticizing ABC personnel and programs. "I got a long, angry letter from the producer of *20/20* because we gave people a chance to say one of their shows was lousy journalism, and we've done unkind things about *Nightline* and ABC's Moscow correspondent," Carter said. "I don't owe anything to anyone." He added that the Jennings segment was unbiased reporting.

Oldest Theater Being Sold

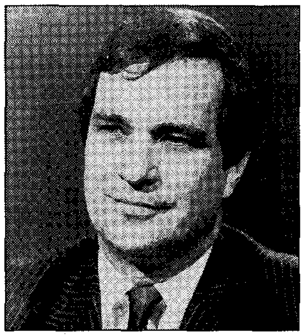
BROADWAY'S OLDEST THEATER, THE Hudson, is being sold to a developer who is trying to buy up adjoining properties, real-estate sources say.

The developer, Harry Macklowe, has agreed to pay owner Francois de Menil $4.5-million for the theater, on 45th Street east of Broadway, the sources told *New York.* Macklowe is said to be negotiating to buy other buildings between the Hudson and Broadway. The developer didn't respond to inquiries. The theater, which was built in 1903 and now houses the Savoy nightclub, is unlikely to face the wrecker's ball—at least not soon. It's one of 44 specially protected theater-district buildings, and, as one lawyer pointed out, the owner could "transfer air rights to other buildings and get a mammoth tower that way."

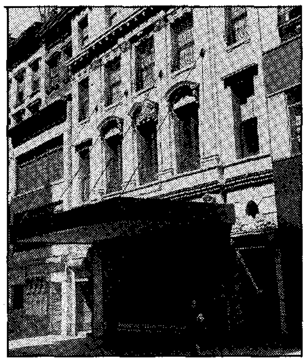
'Bamboozled' on Homeless

WHEN THE CITY ASKED TO HOUSE 200 homeless people "for a weekend" in a state-park complex, Albany officials readily agreed. That was last September—and "temporary" guests are still there. "We meant well, and we got bamboozled," said one state official.

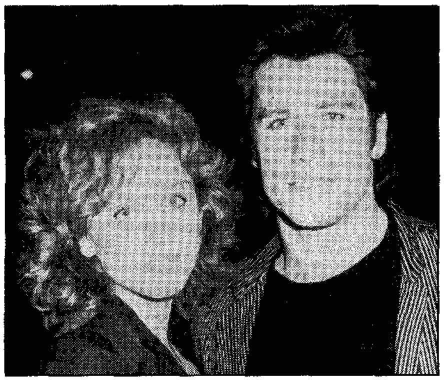
Clare Beckhardt, the state's regional-parks director, said that the homeless are living at Roberto Clemente State Park, in the South Bronx. That has effectively barred the public from the facility, whose Olympic-size pool and gym are the neighborhood's major recreational resources. "I realized it was going to be for more than a weekend when crews arrived to put a chain-link fence around the gym balcony," Beckhardt said. A spokesman for Mayor Koch said the city is making "best efforts" to find other accommodations.



Carter: *Network news.*



Hudson: *Broadway dean.*



Henner, Travolta: *Stage talk.*

China Trip: All Aboard

IS THE REAGAN ENTOURAGE THAT'S TRAVeling to China this week planning to write a lot of letters home? So many secretaries are going along that the White House is pulling in temporary clerical help from other administration offices, according to one administration source. "Just about every person on the trip is taking a secretary," said the source. He added that Presidents Nixon and Ford "only had about four secretaries with them when they went to China."

White House spokesman Mark Weinberg said he had no idea yet how many secretaries—or even how many officials—will be flying to Peking. "It's not unusual to bring in substitutes [to the White House] when people are sick or traveling," he added.

Travolta to Follow Tune?

TOMMY TUNE AND TWIGGY HAVE THE long and short of it as stars of *My One and Only,* but another notable couple is apparently waiting in the wings. John Travolta and longtime friend Marilu Henner might step in when Tune and Twiggy step out. "They are our first choice, and negotiations are going well," said a source with the musical. The pair danced together in the choruses of *Grease* and *Over Here.* Neil Koenigsberg, press agent for Henner—best known for her role on *Taxi*—confirmed the talks. A spokesman for Travolta would only say that the actor has a four-month movie commitment coming up. Tune and Twiggy have contracts that run through October.

Photographs: top, A.P./Wide World; center, Susan Oristaglio; bottom, De Guire/Galella.

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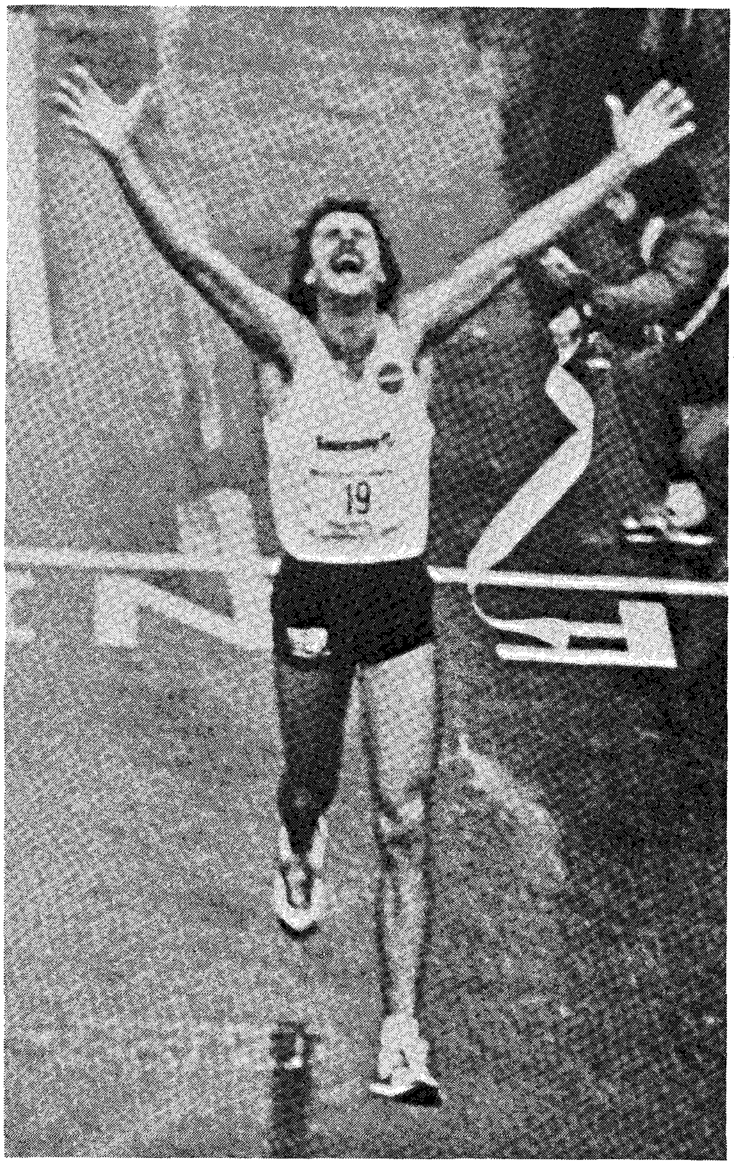

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The Bottom Line/Jack Egan

A NEW PAPER FOR INVESTORS

THE WALL STREET JOURNAL
What's News—
Investor's Daily
Stocks Try To Rebound;
Higher Rates A Problem

Paper chase: Investor's Daily *may give the* Wall Street Journal *a run for its readers' money.*

Separate Financial Tables

DOES THE COUNTRY REALLY NEED ANother national business and financial newspaper?

The immensely successful *Wall Street Journal,* which prints and distributes more than 2 million copies across the country each weekday, would appear to have the territory pretty well covered. However, a new financial daily hit newsstands last week in the belief that there are enough readers to support another publication.

Investor's Daily, published in Los Angeles, is initially being distributed in eleven western states and in New York City. Here it can be purchased at major newsstands in the Wall Street area and at a few locations in midtown, including Grand Central Terminal and Penn Station. It costs 35 cents a day, compared with 50 cents for the *Journal* (which only recently hiked its price from 40 cents).

The new paper won't supplant the *Journal* for most readers, nor is it trying to. But it does give the country's leading financial newspaper a run for its money in one area—the stock-market tables and other statistical market information. While *Investor's Daily* calls itself "America's business newspaper," its main appeal will be to avid stock-market investors.

At first glance, the paper, which has initially been running about twenty pages a day, looks something like the second section of the *Journal.* The front page leads with a summary of the previous day's stock-market activity, has a rundown of corporate presentations made each day before the New York Society of Security Analysts, and devotes about half its space to a digest of major company developments. The rest of the paper is almost entirely devoted to tables and charts. And that is where *Investor's Daily* hopes to score.

"I believe we have created a better product with a lot of unique features," says William O'Neil, chairman of Investor's Daily, Inc., which publishes the newspaper. The paper is an offshoot of O'Neil's other ventures, including *Daily Graphs,* which each day provides updated stock charts to about 30,000 subscribers, and the O'Neil data base, an information bank that includes financial details on over 7,000 companies.

This voluminous data bank gives *Investor's Daily* the wherewithal to provide proprietary financial information on the previous day's stock-market trading that is currently unavailable in the tables of the *Journal* or the daily financial sections of the New York *Times* and other local newspapers.

For example, most stock-market tables give the high, low, and closing prices for a stock; the high and low for the last twelve months; daily trading volume; the company's current dividend; and the price-earnings ratio—the current stock price, divided by the company's per-share earnings.

While giving the other figures, the stock-market tables in *Investor's Daily* skip the dividend figure and the price-earnings ratio. Instead, each stock is ranked from 1 to 99 on its earnings record over the last five years, and in particular on how the change in its earnings per share during the last two quarters over the same period a year ago compares with that of other companies. A ranking of 99 puts the stock in the top 1 percent of companies, in terms of earnings gains.

"The percent increase in earnings per share has been proven in a major 30-year study of best-performing stocks to be the most important common variable in those successful moves—considerably more important than dividends or price-earnings ratios," according to the explanation that appears in the paper.

In addition, the tables include a "relative strength" number, again in percentiles. This measures a stock's change in price over the last twelve months, compared with all other listed stocks. Again, 99 is the highest, and 70 or below is considered average or weak.

Finally, there is a figure that shows how much the previous day's trading in a stock varies from the stock's average trading volume for the last 50 trading days. A move up or down in price on a day when turnover differs significantly from its 50-day average is considered more important than a price change on a day when the volume is near the norm. That's because a sudden rise in volume can often be an early warning signal for a more-extended price move.

For each exchange, *Investor's Daily* prominently lists those stocks that, for whatever reason, have had the greatest rise in trading volume. This list precedes the usual rundown of the most actively traded shares and those issues that registered the biggest percentage price gains.

In each edition, *Investor's Daily* provides an in-depth presentation of one company of interest to investors. This feature appears on the next-to-last page of the paper. Texaco held the spotlight in the first issue.

The coverage includes a detailed financial analysis of recent developments at the company. Graphs track what has happened to a company's stock price for the last fifteen years, and this is accompanied by a blizzard of financial facts about the company, ranging from earnings performance to which institutions hold its shares. The format is similar to *Value Line* and other investment advisory services but is even more am-

Photograph by Don Hamerman.

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ple. One particularly interesting item is a rundown of each trade in a company's stock of 10,000 shares or more in the past six months, and what price change took place. This lets readers track whether the big boys have been dumping or buying a company's stock.

Investor's Daily presents far more information than most individuals would ever want to know. But for certain dedicated or professional investors, the depth and uniqueness of the presentation will give reams of valuable information to pore over—like the box scores that so many baseball fans love to analyze.

So far, the appearance of the new paper has not caused much of a stir at the *Wall Street Journal.* The *Journal* has no plans to update its financial tables in response to *Investor's Daily* and its more sophisticated approach, according to associate publisher Peter Kann.

"There hasn't been a major discussion here about the paper, and I've only just glanced at it," says Kann, pleading a lack of time. "But we welcome all new publications, and we have no reason to wish this one ill."

However, *Investor's Daily* was told by Dow Jones, which owns the *Journal,* that because it is a competitor it cannot receive Dow's financial-news wire, according to O'Neil. The news ticker is considered to be an indispensable resource at most financial publications.

"It's not a big deal for us, because we have a tremendous capacity for developing our own financial information," says O'Neil.

However, *Investor's Daily* promised readers in its first issue that it "will never publish or promote rumors, tips, personal opinions or inside information." While O'Neil denies that this statement refers to the *Wall Street Journal*'s recent troubles, the point won't be lost on anyone who has followed the scandal that has hit the prestigious newspaper.

The *Journal* recently fired R. Foster Winans, one of the writers of the paper's widely read "Heard on the Street" column, after he admitted to the Securities and Exchange Commission that he had periodically leaked advance information about what would appear in his columns. "Heard on the Street" covers the opinions of analysts on specific stocks. The *Journal,* to its credit, has thoroughly aired the situation in a series of fascinating articles.

It will be interesting to see whether *Investor's Daily* can really stick to a "just the facts" approach, avoiding the opinions and rumors that make the market move each day. But the main value of the new publication is in its unique financial tables. As investors become more sophisticated, there should be enough readers to allow the paper to survive, and maybe even thrive. ■

"My phone isn't working. What should I do?"

Here are some simple things you can check when you're having trouble with your phone:

☑ If your phone isn't working, the first thing to do is to try to determine whether the problem is in the line or the phone.

Try to make a call on another extension in your home. If it works, the problem is most likely in your other phone.

If you don't have another extension, check to see if the wire from the phone to the wall and the cord from the phone to the handset are tightly in place and in good shape.

If you can unplug your phone, move it to another telephone outlet in your home. If it works, the problem is probably in the line.

If you can unplug your phone but don't have another telephone outlet, try testing it in a neighbor's telephone outlet.

☑ If you've been getting a lot of wrong numbers when you dial, the problem is most likely in your phone. There might be something wrong with the rotary dial or touch-tone pad.

☑ If you have a problem such as static or fading conversation, try shaking the cord that connects the handset to the base. That may give you an indication as to where the problem exists. Unscrewing and then rescrewing the mouthpiece may also correct a problem.

☑ **If you've found that the service problem is in the line and we provide the wire that runs to the telephone outlets inside your home or apartment, just call our repair service and we will make the repairs at no charge to you. If you own the wire that runs to the telephone outlets inside your home or apartment, repair of that wire is your responsibility.**

☑ If the problem is in your phone or in the wire from the phone to the wall, responsibility for its repair depends on who owns the set. Phones that were originally leased from New York Telephone are now the responsibility of AT&T. Just call the AT&T repair number that appears on your bill to arrange for repair of your phone. Those phones that were bought from New York Telephone and are still under the warranty are now the responsibility of AT&T. Repair of phones whose warranties have expired is your responsibility.

If you bought your phone from another retail outlet, you should check the repair information provided.

If you ask New York Telephone to send a repair technician to your home and we find the problem is in the set, the technician cannot make repairs and, unfortunately, you will be billed for the visit. To have your phones repaired, contact AT&T or the dealer that sold you the phone.

☑ If after doing these checks you're still having problems, call our repair service. Our representatives will be happy to help you pinpoint the problem.

New York Telephone repair service can be reached simply by dialing 611 in New York City and Long Island or 1 890-6611 in other areas of the state.

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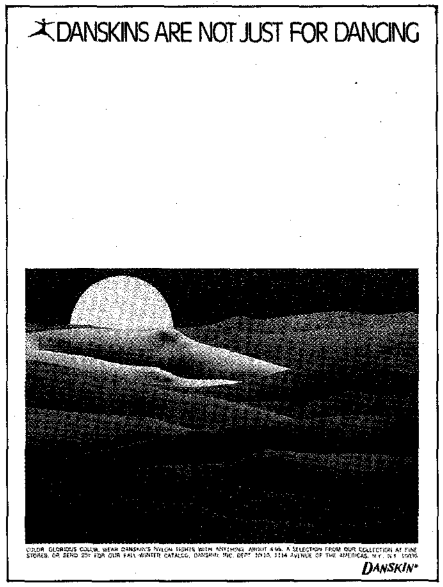
LEGENDS AND ONE-LINERS

What becomes a Legend most?
Blackglama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Two of the most famous names in America bathe together.
Now you can experience the finest, softest touch there is—Royal Touch towels of 100% cotton, In 27 fashion colors that coordinate with our other bath luxuries from Cannon Royal Family. At fine stores.
CANNON MILLS

Winning formula: *"No one has time to slog through yards of copy," says adman Peter Rogers.*

A Mouse That Roars

IF YOU'VE EVER HEARD OF PETER ROGERS Associates, it's not for its size—the tiny agency billed about $35 million last year. But unless you've been hiding out on a sheep station in Australia for the last decade, you know its campaigns: "When your own initials are enough," for Bottega Veneta leather goods; "What becomes a Legend most?" for Blackglama, the black-mink-breeders' association; and "Wrap yourself in something special," for the Emba-mink-breeders' association. The Rogers agency gave the world "Grey Flannel suits any man," for Geoffrey Beene cologne; "The Echo of an interesting woman," for Echo Scarfs; "If you don't look good, we don't look good," for Vidal Sassoon; and "Danskins are not just for dancing." All combine the simple graphics and memorable one-liners that have been the agency's hallmark.

Rogers followed the same successful formula in its latest campaign: "Two of the most famous names in America sleep [or bathe, or cook] together." The activity depends on whether Larry Hagman, a.k.a. J. R. Ewing, of *Dallas*, lounges in Cannon's Katja bedding ensemble; Joan Collins, *Dynasty*'s Alexis Colby, drapes herself alluringly in a Cannon Royal Touch towel; or chef James Beard, who doesn't have a stage name, whips up some baked loaves garbed in Cannon's kitchen linens. The ad is "revolutionary in the domestics industry, where all you see are room settings with logos," says Peter Rogers, the agency's 49-year-old president.

The Cannon concept jelled when Rogers read that entrepreneur David Murdock bought Cannon Mills, "because it's one of the most famous names in America." The idea to pose "legends" in the sheets, towels, and kitchen linens clicked. Believing agencies should be paid for their genius, not for their sweat, Rogers eschews fancy market research and in-depth focus groups. And though he was sure that with Cannon Mills he had a smashing concept, he was not so sure the stars would agree. "It's different asking someone to pose in a towel than in a Blackglama," he says. Beard, whom Rogers had known previously, was first to sign on. Then Rogers phoned Hagman's agent. Though he's generally fearful of overexposure, the *Dallas* star thought this endorsement was perfect for his image. To get rival Collins to agree to the shoot, Rogers mentioned that Hagman was doing it.

Peter Rogers claims that as a tiny toddler in Hattiesburg, Mississippi, he uttered the words "New York" before he ever said "mom" or "dad." He got his glamour fixes in the audience at the local Saenger Theater. He moved to New York in 1959—having never even visited before—with an art degree from Mississippi Southern College, two fashion drawings, $500 borrowed from his sister, Merle, and a yen for the good life. Those skills landed him a $40-a-week job as a messenger for the William Douglas MacAdams pharmaceutical agency. A few months later, he moved to the production department of Warwick & Legler Advertising—and got a $10-a-week raise. His next job was in the traffic department of Doyle Dane Bernbach, where he tripled his earnings.

In 1962, he met Jane Trahey, of the Trahey/Cadwell Agency, at a Tex-Mex dinner party and soon after went to work for her. He toiled for ten years as an account executive. Then, in 1972, when the art director quit, Trahey gave Rogers the job and, two years later, changed the agency's name to Trahey/Rogers. In 1975, Trahey sold the agency to Rogers and went off to write novels. She left him the Blackglama account, Adele Simpson Fashions, Bill Blass, Bottega Veneta, Echo Scarfs, and Danskin.

In 1981, when Playtex bought Danskin, Rogers resigned the account. "Anyone who would feature Jane Russell in a bra commercial was not our style," he says. "Playtex management was too heavy-handed." He could afford to be cocky. While the average agency assigns around seven staffers per $1-million in billings, at Rogers, the same income is serviced by three-quarters of a person.

Of all the agency's accounts, the "What becomes a Legend most?" campaign has been the most successful. Jane Trahey had figured that because the luster of Blackglama—a name she invented—wouldn't show up in a photograph she would show instead the luster of the glamorous people who wear mink. In 1968, Richard Avedon photographed

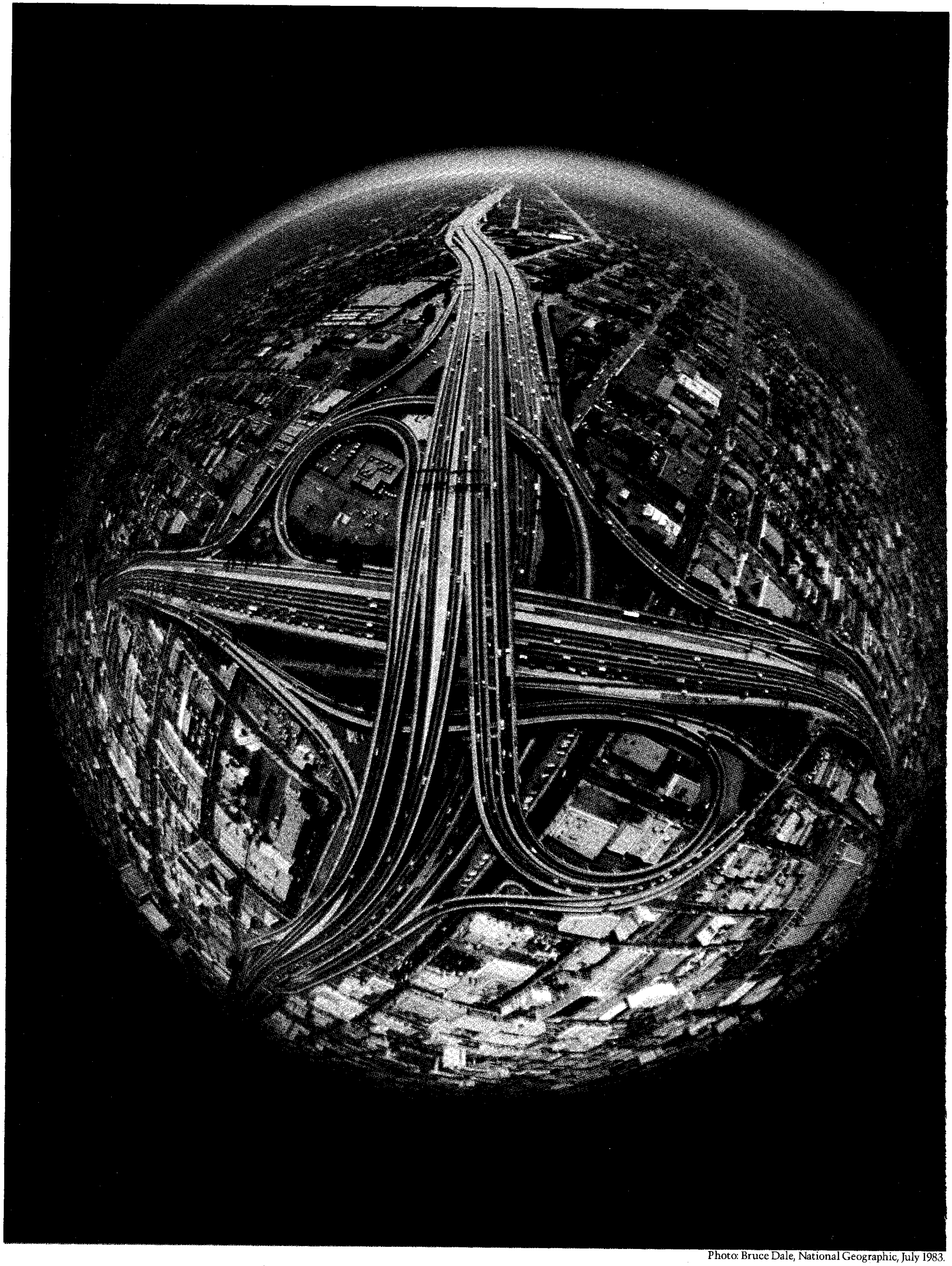


Photo: Bruce Dale, National Geographic, July 1983.

THE NATIONAL DEMOGRAPHIC

Some people have trouble getting a clear reading on the National Geographic audience. Which is understandable, because the Geographic doesn't fit comfortably into any one category. It's a surprising, mix of quality and high numbers.

Almost everybody knows that the Geographic goes into 10,357,000 homes around the world every month. And that more than 30,000,000 people read it. But we think it's important to know that 77% of these readers are in-home readers. The Geographic isn't glanced at on a commuter train or thumbed casually at the office. It's read at home. 32% of these in-home readers are college graduates and they have a median household income of more than $30,000.

The total annual income of National Geographic readers is right up around three hundred billion dollars a year.
$300,000,000,000.
That's more than the total sales of IBM, General Motors, General Electric, General Foods, General Mills, Procter and Gamble, and Bristol-Myers put together, with Sears and Coca-Cola thrown in for good measure.

Or you can look at it another way. Primary readers of the National Geographic buy a major portion of all the consumer products bought in the United States. That's $4,000,000,000 worth of new cars last year, $28,000,000,000 worth of grocery products.

Geographic readers buy significantly more than their numerical share of personal computers ($630,000,000), thirty-five millimeter cameras ($275,000,000), home VCR's ($300,000,000). And they spend $12,000,000,000 on travel.

Considering our precisely defined regional buys and our lower cost-per-in-home reader than either Time or Newsweek, we'll stack our National(and International)Demographics up against anybody.

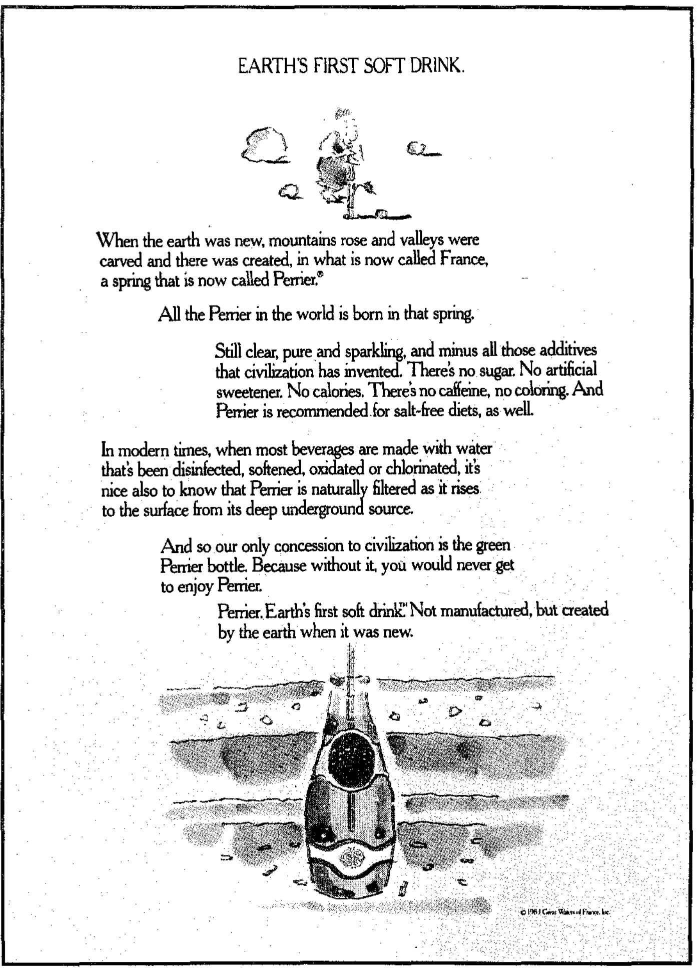
Sources: SMRB/MRI, 1983.

THE NATIONAL GEOGRAPHIC

revealing the world as it changes

“People has become Perrier’s own selective form of ‘television’ ...it is the one place our disparate consumer target converges *en masse*.”

—Barbara Long
Marketing Director, Perrier Group



EARTH'S FIRST SOFT DRINK.

When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Perrier.®

All the Perrier in the world is born in that spring.

Still clear, pure and sparkling, and minus all those additives that civilization has invented. There's no sugar. No artificial sweetener. No calories. There's no caffeine, no coloring. And Perrier is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that's been disinfected, softened, oxidated or chlorinated, it's nice also to know that Perrier is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Perrier bottle. Because without it, you would never get to enjoy Perrier.

Perrier. Earth's first soft drink.™ Not manufactured, but created by the earth when it was new.

© 1983 Great Waters of France, Inc.

Perrier, the salt-free sparkling mineral water of France, is targeted to a special kind of consumer: active, achievement-oriented adults interested in self-improvement, good health and a fast-paced, varied life-style. Their broad range of interests has traditionally made them hard to reach in any one vehicle.

That’s where People fits in. According to Barbara Long, Marketing Director for Perrier, “We have been advertising in People since 1982, and have found it to be an extremely efficient and impactful way to reach our target audience. You might say People has become Perrier’s own selective form of ‘television’; it is the one place our disparate consumer target converges *en masse*.

“But it’s more than just big target reach. People is particularly effective for Perrier for several reasons: better cost efficiency than the vertical life-style books, circulation strength in our key markets—A and B counties, and an editorial environment that allows our longer-copy creative to pop.”

Clearly, People’s lively setting attracts the contemporary readers so receptive to good-life products like Perrier. And does so *en masse*. That’s why People was chosen to be Perrier’s primary magazine in 1983—and again in 1984.

So, whether you’re starting trends with a new product, or showcasing a product that fits perfectly into contemporary life-styles, let People perform for you.

© 1984 Time Inc.

legends Melina Mercouri, Lauren Bacall, Bette Davis, Barbra Streisand, and Lena Horne savoring their luscious furs. The legends are never identified—it's assumed that no identification is needed—and they're paid in fur.

The stories of shooting the Blackglama ads sound like a high-class gossip column. Bacall half-seriously complained that the photographer had robbed her of her character by airbrushing away her facial lines. Judy Garland staggered into the Blackglama photo session in a vodka stupor—and snatched as her payment the unfinished Revillon coat in which she'd been photographed.

Lena Horne arrived with a Blackglama she already owned. Rogers jokingly suggested she didn't need another. "A lady never gets enough mink from a gentleman," Horne responded. Marlene Dietrich rejected the first 25 coats and capes in which she was asked to pose—and only agreed to appear after Avedon talked her into it. She canceled three times. When she finally did appear, she agreed to a shot that revealed lots of leg. Three days before, according to her agent, she had refused to pose for a hosiery ad for which she was to be paid $150,000.

Diana Ross arrived in an Afro wig the size of a serving platter—and picked a floor-length sable way beyond Blackglama's budget for her payment. Raquel Welch appeared at photographer Bill King's studio in jeans and platform shoes, with no makeup and hair wrapped in a bandanna. Rogers didn't recognize her. After a hair and makeup job, she metamorphosed into the familiar sex symbol.

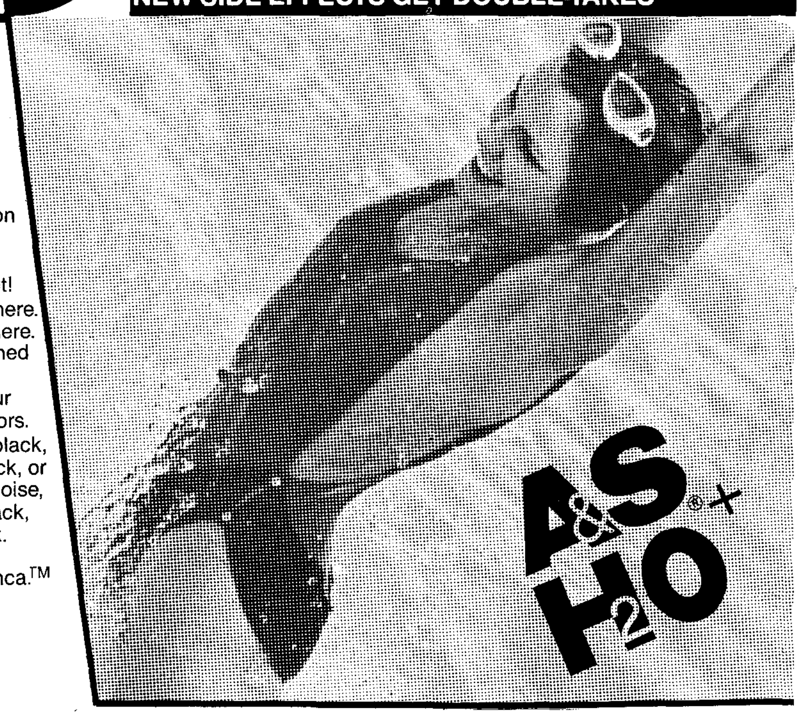
At the triple shoot of dancers Nureyev, Fonteyn, and Graham, Nureyev spurned the lunch Rogers had ordered, saying, "I don't eat your food. I don't know you." He also stormed off the set twenty minutes after the session started. Rogers's best friend, Claudette Colbert, who had been photographed just days after her seventy-fifth birthday, persuaded Lillian Hellman to appear. People wrote to say how sexy they found Hellman. Carol Channing chose to be paid with a full-length white mink. Carol Burnett was the only legend who ever declined a coat. She asked instead that a donation in her name be made to a charity.

Bottega Veneta was another manufacturer lofted by Rogers's advertising. Although two years ago it left the agency for its own, in-house ad unit, it still uses the Rogers campaign. Peter Rogers had always hated designer logos—he used to unstitch the alligator from Izod Lacoste shirts—and secretaries and the receptionist at his agency disliked them as well. The slogan "When your own initials are enough" popped into his mind. At the time, Bottega president Vittorio

On the button

NEW SIDE EFFECTS GET DOUBLE-TAKES

The Button Suit. It's practically nothing but! Cut up to here. Down to there. And buttoned at the hip. In hold your breath colors. Hot pink/ black, cobalt/black, or solid turquoise, cobalt, black, red or pink. 6-14. By La Blanca.™ $36 Terrific!
(d. 383)



Brooklyn Queens White Plains Hempstead Manhasset Huntington Sunrise Smith Haven
Monmouth Paramus Woodbridge Short Hills King of Prussia Willow Grove

If you're smart enough to make it, why can't you keep it?

Now you can learn how to make your money work much harder for you—securing not only your needs for today, but also your dreams for tomorrow.

This unique survival guide shows you, step by step, everything you need to know about • your taxes—how to decrease them, avoid them, defer them • the painless way to cover future college expenses • how to make an honest buck in the market—and get to keep it • the clever use of mutual funds, tax-free bonds and tax-free bond trusts • the surprising truth about tax shelters • why the ideal amount of life insurance is *zero* • how to buy a second home for vacations *now* and retirement later • the secret of maximizing IRAs and Keoghs, and dozens of other highly specific techniques that will not only help you survive, but prosper!

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Yes, I want to do more than survive, I want to prosper on my (our) $50,000–$150,000 a year. Send me Stanley Cohen and Robert Wool's new book.

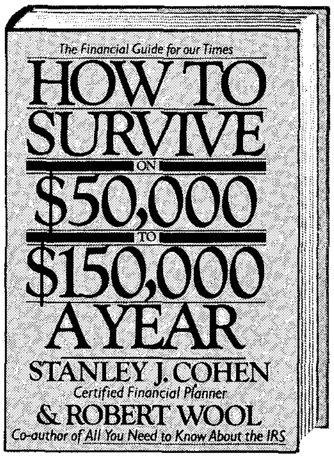
Bill my ☐ Visa ☐ MasterCard account for $13.95 plus postage and tax.

Acct:______ Expiration:______

Signature:______

Here's my check for $15.50 to cover all costs

Ship to:______


The Financial Guide for our Times
HOW TO SURVIVE ON $50,000 TO $150,000 A YEAR
STANLEY J. COHEN
Certified Financial Planner
& ROBERT WOOL
Co-author of All You Need to Know About the IRS

The American Express Course in Fine Dining

Lesson 26:
Someplace old,
someplace new.

When it comes to restaurants, everybody has an old favorite. But if, for any reason, you get the urge to try someplace new, here are some places you won't want to miss. Just pick any one of them.

They're all terrific restaurants, and they all welcome the American Express® Card.

Andrew William, 1340 1st Ave., 570-0600. Fine dining with an amiable ambience.

Bondini's, 62 W. 9 St., 777-0670. A decade long reputation for fine Northern Italian cuisine.

Emil's, 213 Pearl St., DI4-2348. Enjoy lunch or cocktails in an old world setting.

Heskel's, 70-28 Austin St., Forest Hills, 268-4524. International gourmet cuisine.

Nightfalls, 7612 3rd Ave., Bayridge, 748-8700. Outdoor garden with view of 36 ft. waterfall.

Quilted Giraffe, 955 2nd Ave., 753-5355. Luxurious, formal, with fine silver and crystal.

Tuesday's, 190 3rd Ave., 533-7900. "Roaring Twenties" atmosphere. Great steaks & burgers.

Waterfront Crabhouse, 2-03 Borden Ave., LIC. 729-4862. Excellent seafood in festive atmosphere.

Don't leave home without it.®

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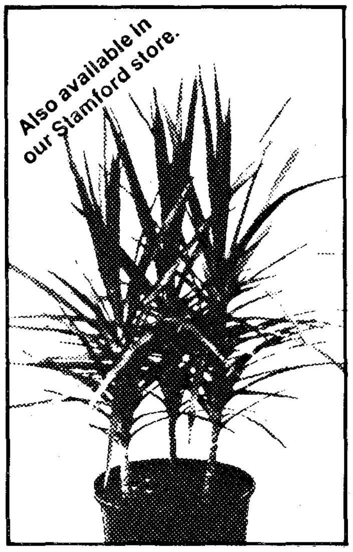
2′ to 3′ PLANTS
$9.95 (values up to $29.95)

We have several varieties of beautiful 2′ to 3′ plants that will make a decorative statement in your home of office.

Come in to any of our three locations now through April 22nd, or while supplies last and take advantage of this terrific value. At a sale price of only $9.95, you could choose up to three plants for the regular $29.95 price of one!

ALL SALES FINAL



Hours: 7 Days 10-7/Mon & Thurs 10-9
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Specialists for indoor plants that survive.
409 East 60th St., Manhattan (212) 758-8181
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Moltedo was underwhelmed, recalls Rogers. Moltedo was ultimately persuaded.

Last year, Grey Flannel urged the agency to change its campaign and show the full figure of a suited man instead of just a head shot. This idea Rogers brought to focus groups. Respondents warned against it. The mystery would be gone, they claimed. Gone, too, would be the fragrance's allure. The client relented.

In 1977, Vidal Sassoon, then a small hair-salon company in Los Angeles, called. "I hear you write the best one-liners in town," said Sassoon ad director Laurence Taylor. "Can we talk?" By the time Taylor left town, three days later, Rogers had the "look good" concept on storyboards and was sporting a Sassoon cut. Six years later, Sassoon was the agency's largest account, spending nearly $20 million.

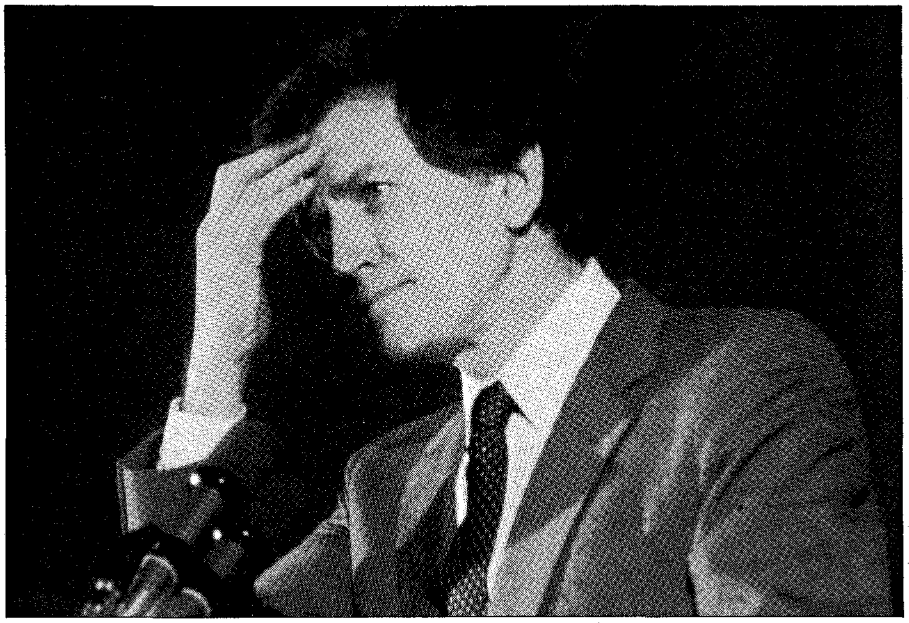
Rogers insists that he never solicits new business, because "we think our work is so special, and frankly, we're dumbfounded that we have to sell it." But not everyone is captivated by the Rogers approach. Three years ago, the agency pitched Alfa Romeo with a list of words—"vro-o-m, power, excitement, racing in the night"—and a one-liner: "Anything else is just transportation." Alfa was not impressed. Nor was Remy Martin last year when Rogers came up with a campaign featuring people from all walks of life. "One thing they all agree upon is Remy," read the slogan. One proposed ad featured *Dynasty* stars Linda Evans and Joan Collins. "Even they agree upon Remy," it said. Remy took its account elsewhere.

Jane Trahey, now head of Trahey Advertising, is also critical of her former colleague. "All the agency accounts were in place when I sold to Peter. How wrong could he go?" she asks. In fact, he couldn't go very far wrong, because he never changed the basic formula. "He routinely takes credit for other people's work," Trahey complains. "Peter hated Blackglama's legend concept in the beginning, but then he rushed to put out a book on the campaign and only gave me credit because I have a forceful lawyer who made him include my name. Rogers's strength is being a team leader and milking the celebrity format. Cannon is just another run around the block with celebrities."

Rogers insists it's more than that. He believes his success lies in combining a simple graphic with a readily recognizable personality and a clever, memorable line. "No one has time to slog through yards of copy. We are returning advertising to its raw element, to what the business is all about. Advertising lines come from emotion, not from a computer. You don't need to sweat and strain. You just need insight." ■

The National Interest/Michael Kramer

SHOULD HART QUIT?



The going gets tougher: *A time to reconsider?*

The Party Line

IT WAS 1:15 A.M. ON THE DAY AFTER THE New York primary. Only a few hours earlier, Gary Hart had been wiped out at the polls in a contest he had predicted he would win. And now, in Suite 610 at the Roosevelt Hotel, Hart's advisers were gathered to plot strategy. The door was ajar, and the argument raged. After four hours, a decision was reached. Hart would avoid attacking Walter Mondale. He would, instead, appear "presidential." There would be no more "low road."

For most of the next seven days, Hart stuck to the script. He marched through Pennsylvania preaching unity—and when the polls closed there last week, he was wiped out again. Nothing is working for Gary Hart, and it is probably time for him to say good-bye.

In one sense, Hart didn't lose as badly in Pennsylvania as he did in New York. On paper, a twelve-point loss is better than an eighteen-point one. But only on paper. In fact, Mondale has begun to reclaim some of the black support he had lost to Jesse Jackson, and his inroads into Hart's yuppie base were significant in Pennsylvania. In other words, Mondale's Pennsylvania victory was broader than his win in New York, and it is hard to see how Hart can take any comfort from the results. Indeed, it is now acknowledged by some of Hart's advisers—although not yet by the candidate himself—that the best Hart can hope for is to have Mondale stopped short of a mathematical victory when the Democrats convene for their convention in San Francisco in July. At that point, Hart thinks he'll still have one argument left—public-opinion polls showing that he, rather than Mondale, would run a better race against Ronald Reagan in the fall. It's a thin thread, and if it still exists in July, it will probably be laughed off by a party establishment that owes a great deal to Walter Mondale and almost nothing at all to Gary Hart.

In thinking about Hart's collapse, what stands out most is the masterful way in which Mondale has been able to portray his rival as unqualified for the presidency. When the questions about Hart's age and name first surfaced, some weeks ago, they seemed not to have any impact on the voters—at least according to the polls. But they now appear to have formed a basis for an unease about Hart—a nagging wonder about his stability at a time when the nation still remembers having taken a chance on another unknown, Jimmy Carter. With that backdrop, any mistake was bound to be magnified, and Hart made mistakes in abundance. In retrospect, the gravest slip was his switch in position regarding the transfer of America's embassy in Israel from Tel Aviv to Jerusalem. For Hart, the embassy-transfer issue was a disaster for two reasons. First, it *was* a switch, a flip-flop that rendered Hart "just another politician" at a time when he was making headway as a man perceived to have the courage to stand up to the groups that form the backbone of the Democratic party. And second, Hart compounded his stumble by denying he had changed position when the evidence was clear that he had done just that. He probably lost the nomination right there.

The problem for Hart was even greater because he is new to the national scene. Mondale, on the other hand, is an old shoe, and as such he has leeway. Mondale can make mistakes and change his positions with less damage to his standing because the electorate seems to have a sure sense of where he's coming from. Mondale is forgiven where Hart is crucified. This may seem unfair, but it's hard to blame people for being skittish about a new face.

The other problem for Hart is his message. He's had trouble fleshing out his "new ideas" in a way that can be easily consumed, and when he *has* been successful, a central part of his program—free trade—has been rejected. Free trade may make economic sense, but Mondale has had a field day describing Hart as a callous enemy of the working man. Hart's vision is undoubtedly more realistic than Mondale's, but the future Hart knows is coming is not the one many Americans are willing to acknowledge, let alone accept. It is simply more calming to believe in an American cocoon, and absent a national crisis, it is hard to focus a nation's attention on a problem it still hopes can be wished away.

Hart says he'll press on—"It's moving into our territory," he told his supporters last week—and he probably *will* do better in the West. But the two big states up in early May are not likely to be Hart country. Texas, on May 5, might otherwise be sympathetic to Hart, but it is a caucus state, and Mondale generally does better in caucuses than in primaries. And Ohio, on May 8, is another large, industrial state in economic trouble—which is just the way Mondale likes them.

Hart may regroup and score well in a few places—the ABC exit polls show that Mondale is still vulnerable because of his ties to special interests—but it is Mondale who has proved to be the better campaigner. Not only is Mondale witty and combative, he is also wonderfully adept at co-opting Hart's rhetoric. One had only to tune in on the night of the Pennsylvania primary to see how good Mondale can be. In a speech about five

Photograph by Doug Bruce/Picture Group.

The American Express Course in Fine Dining

Lesson 87:
One does not live
by bread alone.

It takes more than bread to keep an American Express® Cardmember happy. It takes a variety of foods, served in a variety of different restaurants. Just take your pick of any of the restaurants below. They all welcome you and the American Express Card, so you won't need any bread.

Altri Tempi, 237 E. 58 St., 752-2113. The restaurant with a touch of class and genuinity.

Ben Benson's Steak House, 123 W. 52 St., 581-8888. . . ."A total shining success . . ." —OurTown

Capriccio Ristorante, 33 E. 61 St., 355-9649. One of the best in Northern Italian cuisine.

Gardenia Restaurant, 1373 1st Ave., 772-8508. Come and fall in love with Gardenia.

Hunam 5th Ave., 323 5th Ave., 686-3366. We are proud of our cuisine and service.

Il Galletto Ristorante, 120 E. 34 St., 889-1990. Tender, juicy veal chops sauteed with cognac.

Primavera, 1570 1st Ave., 861-8608. Classic Italian cuisine. Dinner from 5:30 to midnight.

Top of the Park, 1 Gulf & Western Plaza, 333-3800. Spectacular views of the city.

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Need more space? Have we got plans for you.

At Lockwood we specialize in planning our wall systems to meet your exact needs. It's an approach that allows you to utilize the space you already have.

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minutes long, Mondale managed to use Hart's favorite words—"change" and "future"—no less than nine times, by my count. It was a theft that worked. Mondale, said Mondale, is the candidate of change, the man for the future. Against this, Hart looked almost pathetic. In a pep talk to his supporters, Hart spun a long, tortured football metaphor full of "end runs" and "long bombs" that seemed particularly off the mark now that America has turned its attention to baseball.

Why should Hart quit? For his own good, and for the party's.

If the Democrats are to have any chance against Reagan in November, they need to be unified. What they definitely *don't* need is a prolonged battle of desperation in which Hart, having failed by traveling the high road, provokes greater dissension by opening a new assault on Mondale. It's possible that Hart could stay in the race and avoid this temptation, but the signs all point the other way. "We've got to go after Mondale," says a Hart aide. "What else do we have left?"

What else? A graceful exit. If Hart has designs for the future, either for the vice-presidential spot this year or for another presidential bid in four or eight years, he is better off playing the good soldier. Despite ten years in the Senate, Hart has never been accepted by the Democratic establishment, and he is viewed as a loner. Like it or not, he needs traditional Democratic support, and one way of getting it is to do the party's bidding. Especially if he is *not* on the ticket this year, Hart will face a slew of even newer faces in 1988 or 1992. He could have a leg up on the competition by "going along," but he has to do so soon. Otherwise, he'll be forever tagged as a divisive rather than a uniting presence.

George Bush faced the same choice in 1980. He, too, started out playing for the second spot—or for a national base that could serve him later. And he, too, after being drugged by some early successes, hung in there hoping for a miracle. Finally, Bush withdrew near the end of the contest. But he had waited so long that Reagan tried everything to avoid taking him on the ticket, including a bizarre attempt to entice Jerry Ford into being his running mate. Reagan was upset that Bush had continued his campaign beyond all hope—and Bush had rarely said anything at all critical of Reagan, which is certainly not true of Hart's treatment of Mondale.

Speaking of George Bush, the vice-president served up some interesting news last week with his attack on Mondale and Hart for their supposed failure to repudiate Jesse Jackson's close ties to Muslim minister Louis Farrakhan. (Farrakhan has been spewing anti-Semitic rhetoric on an almost daily basis—and

Jackson has refused to condemn Farrakhan's line.) Actually, Mondale and Hart *have* repudiated Farrakhan, but they're not exactly repeating their statements on every street corner.

The Republicans, eager for Jewish votes, are posturing themselves as morally superior, and Mondale, for one, is in a tough position. He wants—and needs—both Jewish *and* black votes. He is trying to walk a tightrope by avoiding discussion of the Farrakhan-Jackson connection, and he may only succeed in alienating both sides.

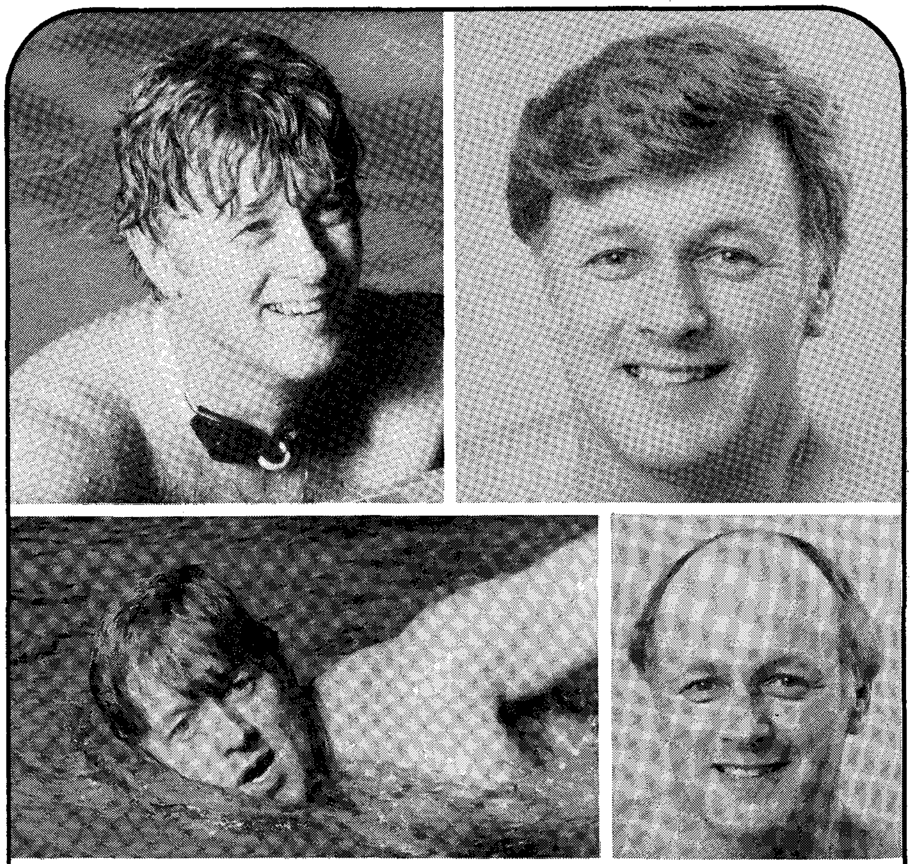
Assuming Mondale is the Democratic nominee—and he is able to restrain his Howdy Doody smile—it is now a bit easier to assess his strengths and weaknesses in a race against Reagan.

On some issues, like free trade, Mondale will have the same argument with Reagan that he's had with Hart. And in states like Pennsylvania, which have been especially hard hit by foreign competition, Mondale's protectionist beliefs are widely shared.

In foreign affairs, Mondale has scored against Hart by portraying himself as a steady leader who, despite his liberalism, is wise to Communism's immoral ways. But Mondale's views on Central America, for instance, are far closer to Hart's than to Reagan's. And in a contest to be the toughest guy, Reagan wins, hands down. Even among Mondale's own supporters—who value his experience and compassion—he is only rarely described as a strong leader.

In any race for president, there are "hard" and "soft" adherents of both parties' views. Invariably, the race is decided among the "soft" Democrats and "soft" Republicans, the voters who can swing either way. And among these people, Mondale is in trouble. The ABC exit polls show quite convincingly that while holding down government spending and reducing the federal deficit are prime concerns for the "soft" voter Mondale is among those politicians perceived to be least likely to do something about these problems. Worse still for Mondale is the prospect of a continuing economic recovery. Mondale regularly scores well among people who believe that their personal financial position has gotten worse since Ronald Reagan took office. Depending on the extent to which this pool is reduced as conditions improve, Mondale could be out in the cold.

All of this may be nothing more than conjecture, but polling does have its value. The survey researchers may miss an occasional race, but they rarely err when describing the electorate's perceptions of a candidate's character. So far, the evidence points to a hard-fought contest in the fall—and one that the Republicans will win. Ronald Reagan is not Gary Hart. Walter Mondale is going to have his hands full. ■



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I'm a marathon swimmer, and I was once bald. When I lost my hair I thought I'd never again be able to look good and still be active. I was wrong.

The Hair Images' Hair Extension System™ gave me the proven solution to hair loss without compromises or sacrifices to the kind of life I want to live. Now, with my Hair Images' System, I can be all that I want to be and do the things any guy with natural hair can do, with complete confidence.

The Hair Images' Hair Extension System™ is an extraordinary non-surgical method of hair replacement that recreates your own natural appearance, matching your existing hair perfectly for color, texture and growth patterns. In fact, the Hair Images' System is so undetectable, you can part your hair anywhere and see your own scalp!

Hair Images changed my life. Why not change yours? Give them a call and set up a **FREE** consultation appointment in one of their convenient locations, or fill out the coupon below for their **FREE** color brochure. You have nothing to lose except your thinning hair.

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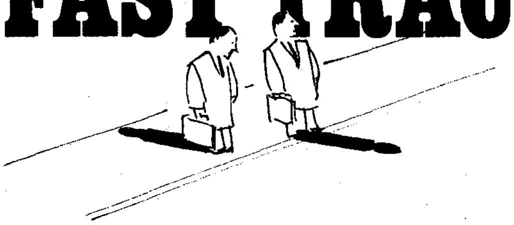


PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Carbon paper (100 sheets) at Airline Stationers (155 East 44th Street), $13.

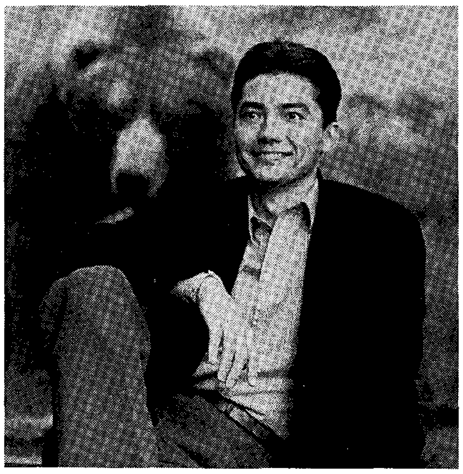
☐ A No. 2 pencil at M. M. Lane (1060 Madison Avenue), 25 cents.

☐ Two hundred loose-leaf-paper reinforcers at Stevdan Stationers (474A Sixth Avenue), $1.09.

BRIEF LIVES

John Lone's Role on Ice

FORTY-THOUSAND-YEAR-OLD MEN ARE different from you and me but only human after all, in need of friends and gods and a good chuckle once in a while. So says *Iceman* (page 100), starring John Lone as the prehistoric man discovered deep-frozen in a chunk of polar ice.



Lone, who describes his character as "having a brain but not knowing it," gives an impressive physical performance, scrambling over the rocks in a human-scale terrarium called a vivarium, trekking across miles of glacier in a coat made of 180 pounds of buffalo skins. He communicates in grunts and growls and pebbly chants.

The 32-year-old actor bears less than no resemblance to the slope-browed, heavy-jawed, mossy-toothed iceman. "I was not what you could say 'typecast,' " he understated the other day over lunch at the Westbury. Half-Chinese, half-Caucasian, Lone has the smooth skin of a child. He wears a spiffy red leather tie, smokes Dunhill cigarettes, and is possessed of a kind of soft-voiced, sweet exuberance. He loved everything about making his first movie—shooting in "simple, clean" Canadian glacier country, visiting an Inuit tribe. Only once did he chafe—when he and co-star Timothy Hutton were stranded in the middle of Hudson Bay, left to listen to the ominous creaking of ice. "But what really scared me," he says, "were the polar-bear prints."

Lone invented his own iceman laugh—a fetching, husky *ha!*—and some wonderfully tuneless braying that is the iceman's version of singing.

Lone was enrolled in the Chin Chiu Academy, of the Peking Opera, when he was ten. "We got up at six and the first thing we did was a half-hour of handstands. They were very strict." At nineteen, he left for a Los Angeles suburb, where he worked at Disneyland selling mint juleps and fritters and got an associate degree from a community college. "All I knew was Peking Opera. I didn't even know why fire exists." Eventually he enrolled in acting school and joined East/West Players, which staged original Asian plays. In New York, he received Obies for performances at the Public Theater, in two David Hwang plays, one of which he directed, choreographed, and composed music for.

Lone lives in Queens, commutes to Manhattan on the R.R., and has recently purchased his first color television. "I guess," he says serenely, surveying the Westbury's Polo restaurant, "I should get used to eating in places like this." JENNIFER ALLEN

PARIS POSTCARD

The French Underground

A YOUNG FRENCHMAN IN black tie steps down into a manhole on the Boulevard Saint Michel, on his way to join the latest Paris night scene. Twenty meters below the streets of the city, a very B.C.B.G. (*bon chic, bon genre*) crowd is rubbing elbows with Rabelais, Pascal, and de Pompadour, whose remains lie where they were dumped when infested Paris cemeteries were emptied.

At a time when being "in" has meant staying in at night, the city's catacombs, the Gallo-Roman-vintage quarries from which Paris was built, have managed to lure *le tout Paris*, now known as *cataphiles*, *troglos*, and *nouvelles taupes* ("moles")—and *la salle Z*, fifteen chambers in the 250 kilometers of vaulted tunnels, has become the *endroit* of the moment.

A stroll from *la salle* Z brings the *cataphiles*, by clearly marked street signs, to the underground bunker used by the Germans during the Occupation, or to the underground crystalline fountain of Sainte Marie for a midnight splash, or to the outlying ossuaries where flea-market dealers get the skulls they sell for 300 francs.

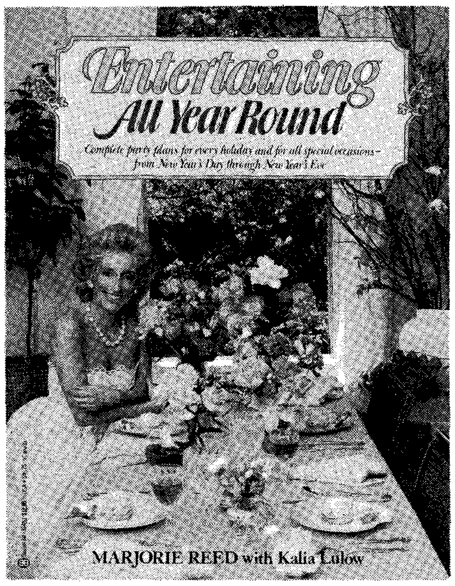
The *troglos* have recently hit the headlines and have the mayor's office worried. But it's impossible to seal all 280 manholes—they serve as access to telephone cables and waterworks—so two policemen are busy writing trespassing tickets for 180 francs each. The grottoes definitely have a post-nuclear-disaster feeling, leading one Parisian to respond to her first invitation, "Can you leave when you want to?" CHRISTINA DE LIAGRE

Photographs: left, John-Paul Lepers/Gamma-Liaison; right, Donal Holway. Illustration by Guy Billout.

MR. PEEPERS'S NIGHTS: *Going to Great Lengths*

MY IDEA OF "DECORATING" IS TO take a taxi down Fifth or Park Avenue at night and look up into all the lighted windows and get ideas that I never quite do anything about. My apartment looks just the way it did in 1958, with a few more slipcovers. I never had a plant that hung around more than a week. They get into my restfully dim place and curl up in surrender. My ideas of entertaining are simple. First: Never do it. Second: Take them out. Third: Be invited. As a houseguest, I've been known to come for a weekend and remain an entire summer by being quiet and expensively grateful.

When I do have people over, if I can't beg Rudy Stanish to come over and cook for me on his day off from Mrs. Mellon, I rely on certain tricks and my Presbyterian spices—Nance's mustard, marjoram, Jane's Krazy Mixed-Up Salt, 3-Alarm Chili—and using all the red stuff in my kitchen cabinets. I have been known to doctor up some Chalet Suzanne soups so that no one ever comes back again. They can barely call. And my first rule of entertaining is to be dead drunk from the moment I put the first triple drink into my guests' hands until they start to make their excuses at around 10:30.



Entertaining
All Year Round
Complete party plans for every holiday and for all special occasions—from New Year's Day through New Year's Eve
MARJORIE REED with Kalia Lulow

I was sitting around this week thinking why no one had invited me to an Academy Awards party, thus forcing me to see Daryl Hannah put her glasses on in black and white. Months ago, I had hinted strongly to Swifty Lazar that I might be able to fly out. "I only invite my friends," he told me, looking horrified. "I just met you." At this point, Marjorie Reed, whom I had often seen across various rooms in clothes that made a statement, sent me her latest book, *Entertaining All Year Round.*

It was full of incredible ideas, like "no plate or platter should ever come to a table 'undressed,' " you should think of the tabletop as a canvas, you should blow gently into tulips to get them to open. There was all manner of hints and suggestions, like having a party closet and acquiring the ability to "float" around a room and all these fancy gewgaws I would need and food so decorated and artful that I got exhausted just looking at it. In a way, the whole endeavor was suburban, as though a group of neurosurgeons' wives in Coral Gables had set out to impress one another with their creativity as they sprayed their palm fronds silver and hollowed out their vegetables to receive other vegetables. It made me think of the very best food I have ever had, when Odile Rubirosa served me a lunch in Rio of such daring simplicity that it achieved its own genius: a good piece of rare beef, three plain vegetables, and some tart for dessert. Still, I was fascinated by Mrs. Reed's book and wondered whether if I followed all the rules and put black rocks in my grandmother's vases and huffed gently on my tulips and bedded down my food on *Monstera* leaves and sprayed my squash with vegetable oil to make it shine my luck might change. I had folded down so many pages of tips and game plans that I decided to go see Mrs. Reed in her town house in the East Sixties. It was largely lavender and bleached floors with dominating branches of quince and successful plants and a party closet full of brown supermarket boxes marked "Mosses and Rocks," "Lacquer Trays," and such. There were pebbles, bits of ribbons and sequins, pieces of marble, and parts of the forest and field, because Mrs. Reed likes nature as a centerpiece.

"Does anyone entertain like this in New York?" I asked. After a bit of thought she named two hostesses.

"Do you think you should be more or less drunk at your own party?" I asked, thinking fondly of entire parties that progressed without my quite knowing they were going on.

"Oh, please don't," said Mrs. Reed. She told me that she likes people who make an effort, fresh and seasonal food, and good manners. She said she likes surprises when she walks into someone's home.

"I hate surprises," I said, and began to think of rocks and mosses on my dinner table and how I'd much rather have a large beaker of bourbon and a niblet of cheese on a toothpick. But maybe I was wrong.

"Who has the time for all this?" I asked.

"Oh, it doesn't take much time," she said, "if you have the supplies. For instance, I could walk into my home tonight with seven people and give a party. I'd serve spaghetti à la Norma (with eggplant), and I'd have zucchini with melted mozzarella first and for dessert frozen strawberries, which I always keep, mixed with fresh strawberries. I have the wine and salad, the silver is polished, and the linen is clean.

"Or I could get chicken from Gourmet Chicken and add Chef Paul Prudhomme's Louisiana Magic and put it in a basket with a gingham napkin and a lot of parsley in the center. Or you can doctor up Pasta & Cheese by adding fresh basil to the pesto and fresh tomato to the puttanesca sauce. There are lots of quick centerpieces. Take a bunch of grapes, acorn squash, and a gingerroot, and spray them with a can of chrome paint and put them on a black-lacquer stand in the center of the table with a spray of *Dendrobium* orchids, which you can get for $2.50, and votive candles. Or you can tie a bunch of asparagus with silver ribbon and put one amaryllis bloom on the outside or wrap a long bread basket in ivy. The trick is never to have the naked container show. Cover it with moss or rocks or napkins. All the little details make a statement."

"Are you from New York?" I asked. Mrs. Reed told me she grew up in San Francisco, where her mother didn't entertain like this at all, but simply put a tureen in the center of the table. She said she had been planning parties since she was a little girl, when she would have a different theme party on every step of her dollhouse. Then her brother would come along, yell "Tornado!" and tear it all apart. She worked for Mainbocher and was the directress at Arnold Scaasi and is now Lifestyle Advocate for the Spiegel catalogue.

"Do people appreciate all this effort?" I asked finally.

"Ah, *that* is the question," said Mrs. Reed.

ON LOCATION

Just a Family Affair

THE SCENE AT THE MUNSON Tavern, on Greenwich Street, was straight out of an Edward Hopper painting, except that the woman sitting at the counter was too glamorous.

It was Carly Simon, making a video of "It Happens Every Day," and it made for fine family footage, with the singer's kids, Susan and Ben Taylor, and her sisters, Joanna and Lucy, all volunteering or waiting in the wings, and her brother, photographer Peter, recording it all.

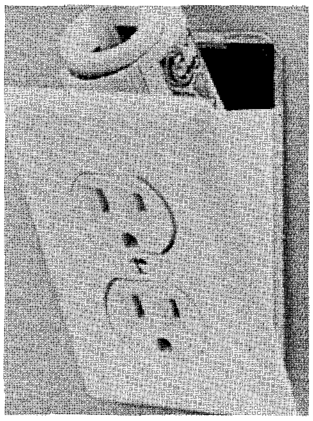
"I meant to tell Carly she looked beautiful," said Carly's longtime friend singer Libby Titus. Everyone watching Simon belt out "you used to adore me" nodded. "But," Titus added, "she always does."

Decked out in black cashmere and rhinestones, Titus awaited the second scene, which also featured the Garcia brothers, identical-twin models who own the Munson, used to summer near Simon on Martha's Vineyard, and talk like Robert De Niro. The day's shooting was over once Simon had kissed a Garcia (no one was sure which one) for a long time.

Don't look for this family movie on MTV. Producer Tom Hayes has other plans for it—as a three-minute movie trailer coming soon to a theater near you.

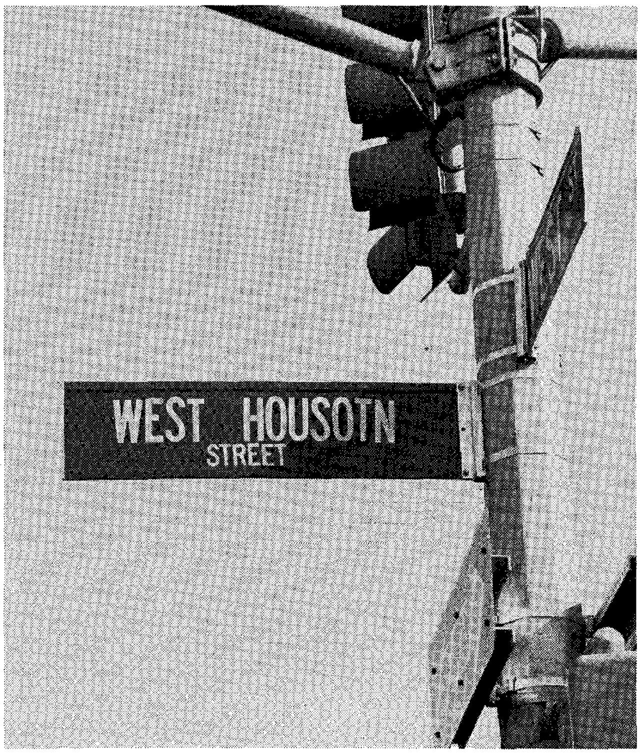
Mary Murphy

ON LINE



REALLY SERIOUS WALL safes—the behind-the-picture fireproof models—can get quite pricey, and all you're really looking for is the right place to stash an heirloom garnet set or extra cash. A sensible option is the tiny (7 by 2¾ by 2 inches) safe that hides behind an ordinary-looking electric wall outlet. It's easily installed and comes with an ivory plate (or you can substitute one to match your other outlets). It's $14.95 by order at Brookstone, 18 Fulton Street (or call 603-924-9511). E.H.

SEEN



SHOPPING

High School Influential

THE WOMAN IN THE CROPPED copper hair and Japanese booties probably graduated from high school in 1953. But here she is at American High, trying on a cotton jacket in blinding turquoise. Two sisters from California—class of '82 and '85—try on sweatshirts in bubble-gum colors. Mom (probably class of '60) holds their packages. A class of '72 wearing swingy blond hair and choker-length pearls asks for a purple sweatshirt, no American High insignia ("We have lots of purple things," the class of '77 salesman says, and shows her one lilac, one lavender).

Hardly anyone here after 4 P.M. is a high-school student. But high school is "the universal American symbol," says store owner Howard Himelstein (from the "Who are we? / Best alive / Seniors, seniors / Sixty-five" class of Miami Beach High). His new store, in the heart of the Euro-boutique district of Madison Avenue, near 63rd, aims at more than high school. "I want this to be the Yale Shop for all Americans," he says, just the way his Camp Beverly Hills stores came to symbolize summer camp.

American High is like a high-school gymnasium filled with camp shirts ($25) and jeans ($30 to $60) and tees ($9 to $20) and overdyed army shorts ($15). On Madison Avenue, it's a shock or at least an alternative ("Some of these people haven't been below 42nd Street in years," Himelstein says). The décor is heavily Hollywood ("I used to be assistant to Otto Preminger, and I just sold a screenplay," says Himelstein. "Do you want the name of it?"): a '58 Cadillac tail fin stands in the window; a section of bleacher flanks the entryway; cheerleading megaphones make hanging lamps.

At the front counter, a Hawaiian (class of '73) buys a T-shirt as a gift for her brother. A stuffed bass dangles from fishing line on the shirtfront. A Madison Avenue regular in white Keds, white skirt, white sweatshirt, and pearls strides in. "Oh, it's like Fiorucci," she remarks to no one in particular and walks out.

Nancy McKeon

Photographs: center left, Lynn Goldsmith/L.G.I.; bottom, Jody Caravaglia; right, Bill Pierce/Sygma.

RUTH RECOMMENDS

BY RUTH GILBERT

Les Grands Ballets Canadiens comes to City Center April 17 with a week-long program of old and new works.

CYNDI LAUPER

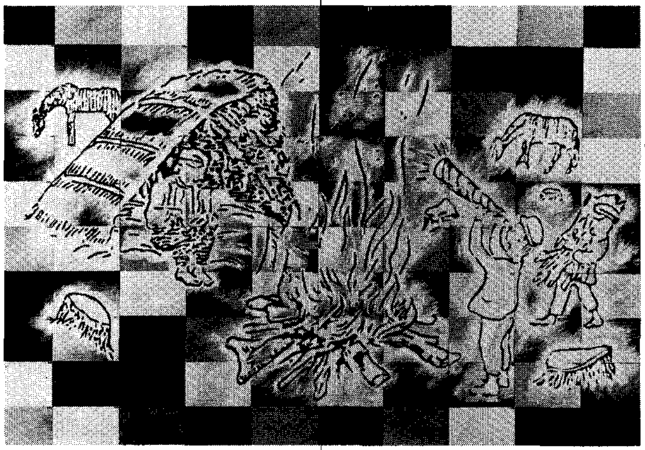
Cyndi's got soul; she's also got a lot more. Her video, Girls Just Want to Have Fun, *bowls over fans; so does her new album,* She's So Unusual. *See her at the Ritz April 19 through 21.*

'BLACKBERRIES'

The picture below was director-choreographer André De Shields's inspiration for a show that celebrates early minstrel talents, opening at the AMAS Repertory Theatre April 19.

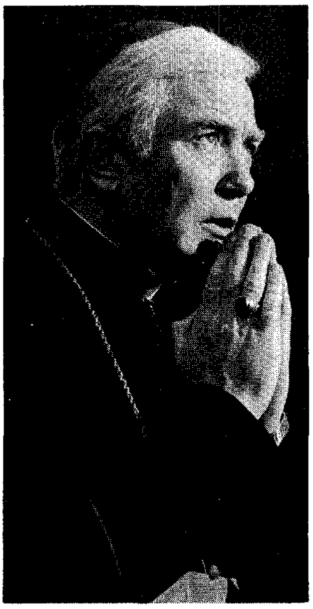
'AN AUSTRALIAN ACCENT'

P. S. 1, in Long Island City, is only fifteen minutes away from midtown, and what a reward awaits you there! April 15 through June 10, see an exhibit of works by the young Australian artists Imants Tillers, Mike Parr, and Ken Unsworth. Call 784-2084 for directions.



'SHIRLEY MAC LAINE ON BROADWAY'

Dancer, mystic, Academy Award winner—all this and more is Shirley, here in a one-woman show at the Gershwin Theatre starting April 19.



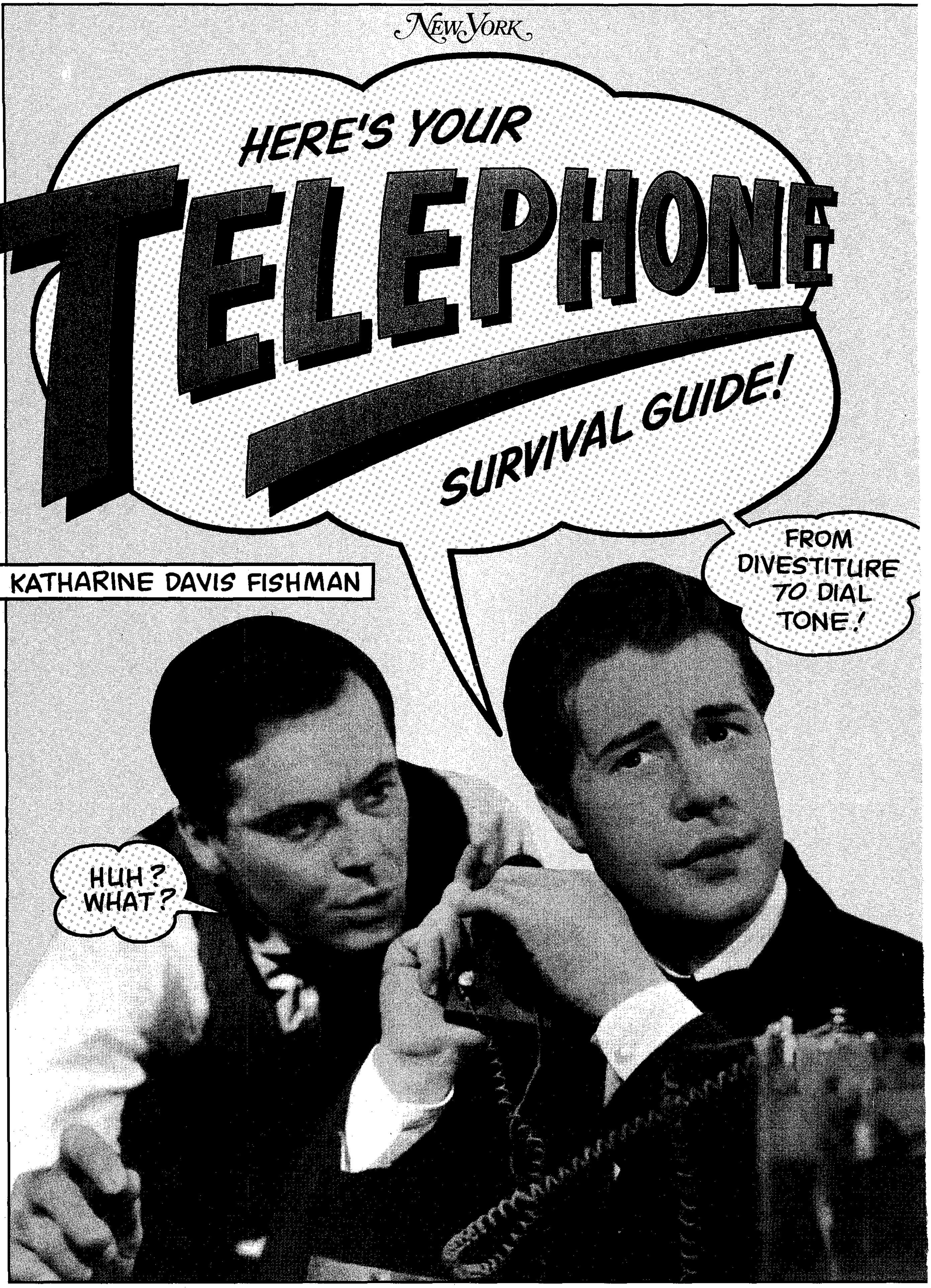
'POPE JOHN PAUL II'

Albert Finney stars as Karol Wojtyla in this dramatic special about the current pope's pre-papal life, airing April 22 at 8 p.m. on Channel 2.

Photographs: top left, Chuck Sillery; top right, Fenn Hinchcliffe.

HERE'S YOUR TELEPHONE SURVIVAL GUIDE!

BY KATHARINE DAVIS FISHMAN


FROM DIVESTITURE TO DIAL TONE!
HUH? WHAT?

Photographs hand-painted by Bill Kobasz. Lettering by Rick Parker/Marvel Comics. Photographs: Movie Star News.

WHEN THE BELL SYSTEM WAS WHOLE, IT traditionally rewarded senior executives with free home telephone calls. After divestiture, A.T.&T. decided to continue these privileges, though considerable extra paperwork would be required in dealing with its former operating units, the now independent local telephone companies. But in early January, New York Telephone's computers hadn't quite digested the message—one A.T.&T. corporate vice-president began to get notices requesting that he pay his bill and threatening, in ever angrier tones, to cut off his service.

As you and I would, he answered each notice with a call saying the bills had been taken care of. Still, more notices came, until he received the finale: a letter from New York Tel's lawyer, warning that it was the executive's last chance to pay before the company filed suit. This time, the executive made an outraged call to the lawyer's office, telling the aide that the bill had been paid and asking her to check the computer. The aide put the receiver down without pressing the hold button and announced to the world, "There must be a full moon out there; I'm really getting them today." The executive hung up and called the operations V.P. at New York Tel, suggesting that his old chum might prefer not to add to corporate-image problems. Whereupon New York Tel set up yet another training session on how to deal with the public after divestiture.

The breakup of a corporation that employed 1 million souls and served 146 million telephones could not be accomplished seamlessly. Many of the troubles consumers are now having—service delays, garbled orders, incorrect information—reflect a corporate culture in profound shock. The main attraction in working for Ma Bell, after all, was stability, not adventure: Everything the company expected of its employees was carefully spelled out. Now telephone people must deal with new goals, new procedures, new bosses, and new colleagues. Because of this, it's fair to say that nothing that happens in the next year or two will have much bearing on whether divestiture works or not.

There is, of course, perverse comfort in knowing that telephone executives, too, run up against consumer hassles. Still, divestiture, the ultimate consequence of introducing competition into the telephone industry, was brought about to give consumers more of the fruits of new technology, not to benefit Ma Bell (which fought the advent of competition tooth and claw for more than a decade). Like all technological change, the breakup of the Bell System is a double-edged sword: For better, there are the low-cost long-distance services operated by M.C.I., I.T.T., Sprint, Allnet, and others; the wealth of exotic and time-saving new products available at phone stores all over town (page 45), none of which would exist had Bell held on to its monopoly; and all the new products and services Ma Bell and her children have introduced since competition forced them to find out what consumers really needed. For worse, it seems consumers will use up every bit of the time they save with new conveniences in haggling with the several telephone companies, and they will pay extra for long-distance information and perhaps other items that were never really free, but seemed to be.

WHO'LL FIX MY BROKEN PHONE?

New York Tel, if there's trouble on the line; the company will correct that problem without charge. If the telephone itself is broken, though, you must get in touch with the manufacturer, and you may have to pay for the repair.

Despite the elaborate advertising campaigns designed to tell who does what in the new world of telecommunications, most laymen are befuddled and angry, directing their wrath at some shadowy "they." There are, in point of fact, three "theys," and it's prudent to keep them straight. You'll do much better if you know which buttons to press; dealing with companies is like dealing with people—a lot less harrowing when you don't expect them to be something they're not. Well, then. The descendants of Ma Bell that New Yorkers now encounter are:

New York Telephone: OF MA BELL'S children, this is the one that looks most like her. It holds a monopoly on local telephone service. Deal with it as you would with Con Edison: It is regulated by the F.C.C. and the state's Public Service Commission, to which you can complain when you've been treated badly. Otherwise, since you can't take your business elsewhere, you're at New York Tel's mercy. This is as it has always been, but the company's bailiwick is now more limited. In telephone lingo, it gives you dial tone (that is, it brings a line from a central office to your home or workplace); it assigns you a telephone number, which remains the same however often you install new equipment, and changes only when you change your address; it will move, cancel, or suspend your telephone service; it will list you (or unlist you) in its directory; it will sell you Touch-Tone, Call Waiting, and other optional services. At the moment, it handles billing for A.T.&T. Information Systems (which sells, leases, and repairs the telephone itself, unless you choose to buy some other manufacturer's product) and A.T.&T. Communications (which provides long-distance service). What New York Tel can't do is sell or fix equipment or recommend anyone who does, nor can it take orders for local service in other parts of the country. (New York Tel is part of Nynex, one of seven regional holding companies.)

A typical current complaint against New York Tel comes from the consumer whose aged mother has been rushed to a nursing home on the West Coast. Before divestiture, you'd have called New York Tel, described the problem, and expected New York Tel to help you make all the arrangements necessary to get a phone into Mom's West Coast room. These days, though, it's not so simple. You would need to call Pacific Tel to bring dial tone into that nursing-home room; to get a telephone in there, you'd have to call A.T.&T. Information Systems. (You wouldn't ask Con Edison where to buy a refrigerator in Los Angeles.)

New York Tel will answer questions at a toll-free number, 800-555-5000.

The other two Bell descendants, while both part of A.T.&T., are kept at arm's length from one another. For your purposes, they are two separate companies:

A.T.&T. Information Systems, shortened to ATT/IS and most comfortably pronounced as an acronym, rents, sells, installs, and repairs telephone equipment. It is an unregulated, competitive nationwide company. Deal with it as you'd deal with Bloomingdale's: With billing errors, for example, just move up the hierarchy, and, since this is a responsible company that seeks customer goodwill and knows it can lose your business, you should get satisfaction. ATT/IS deals with residence customers through a nationwide toll-free number, 800-555-8111. When New York City customers call that number, they will reach an office in Pearl River, New York, which has 333 clerks answering about 7,000 calls a day—half the volume that came in in early January. Your call will get through, the manager says, in less than fifteen seconds.

A.T.&T. Communications—known as ATT/COMM—is a hybrid, and thus the most complex of all: a nationwide competitive long-distance transmission company whose prices and practices are regulated. When your local phone company gives you dial tone, it also connects you (for the time being) to ATT/COMM, but questions about long-distance service for both you *and* your mother in California should go directly to ATT/COMM, whose number for residences is 800-222-0300. If you're truly angry at ATT/ COMM, threaten to go to either the F.C.C. or M.C.I., whichever is more appropriate.

Most current consumer anger at the telephone companies is aimed at the death of one-stop shopping, but you can still receive all the services you got before. You will, however, have to make up to three phone calls where one used to do. Here's a guide to telephone life after divestiture.

BUYING VS. LEASING

BEFORE 1976, YOU LEASED YOUR PHONE from Ma Bell. Period. After that time, you could lease from Ma Bell or buy a competing manufacturer's phones. Since divestiture, the options available from Ma Bell's successor, ATT/IS, have multiplied dramatically (and confusingly), and the products offered by competitors (I.T.T., G.T.E., Panasonic, and such) are steadily increasing. The usual retail outlets for competing equipment are department stores and telephone specialty shops, but phones can be found everywhere from camera stores to boutiques.

The phone you leased from Ma Bell was in New York Telephone's custody; immediately after divestiture, all the phones on customers' premises (known as *embedded-base phones*) were transferred to ATT/IS, which was already selling a new product line of its own. To achieve consistent nationwide pricing, ATT/IS repriced the embedded-base phones, and New York customers have lucked out: They are able to buy or to continue leasing the phones they already have for less than half the old Bell rate.

You can buy a new rotary phone for what you shell out every 26 months to lease your old one. You do get repair service when you lease—but has *your* telephone set ever broken?

Is that a good deal? Think about it. It would take you only 26 months of leasing a traditional rotary phone to match the purchase price of a similar phone *new*. (Ma Bell made a huge profit on every phone that stayed on customers' premises longer than the payout period, and that's what carried the costs of installation and repair. Imagine, for example, what your parents paid Bell, over the years, for that plain black telephone you grew up with.)

You can buy the rotary phone you're now leasing for $19.95—cheap, but how old is it? ATT/IS will also sell you a refurbished rotary phone from embedded-base inventory for $34.95 (these are the phones customers returned when they bought new or competing equipment). A brand-new ATT/IS rotary phone costs $39.95 (Phone City will sell you the I.T.T. equivalent, made to Bell standards, for $32.95). ATT/IS sells its equipment at 23 Phone Center stores in this city, reasonably convenient to major business and residential neighborhoods. ATT/IS prices range from competitive to crazy—never exclude ATT/IS; never shop ATT/IS only.

Feature phones are a particularly subjective item. Which gadgets do you deem essential? A phone that can keep re-dialing a busy number seems an essential boon to the nerves. Then there's automatic dialing of frequently called numbers ("My in-laws gave us a phone that dials 28 numbers," says a down-in-the-dumps West Sider, "and then we discovered we don't have 28 friends"). How many numbers will you swap for a built-in clock radio?

SHOULD I BUY MY PHONE?

Photograph: Phototeque.

If you shop around, you can buy a phone for less than $10, and these make dandy extensions in children's rooms; for an instrument you depend on, though, choose a major manufacturer and a knowledgeable retailer and pay close attention to warranty and repair policies (see "Repairs," below, as well as the telephone-stores article, page 45). But the ATT/IS implication that *all* other manufacturers' phones are flimsy is silly.

Some 100,000 ATT/IS customers statewide, most of them concentrated in Manhattan, have office equipment in their homes, usually involving two or three lines (each line equals one telephone number) and six to ten extensions; they are handled by special salespeople in Pearl River. (Those salespeople can be reached at 800-555-8111.) Phone City also makes a specialty of small-office-equipment installations. Since other residential customers have fairly simple needs and bigger businesses have office managers, it's these work-at-home folk, often professionals and small-business owners, who are most distraught by divestiture.

When you install a new phone, you must give your New York Tel business office the make, model number, F.C.C. registration number, and ringer-equivalence number, all of which usually appear on the bottom of the phone.

INSTALLATION

IF YOU MOVE INTO A BRAND-NEW HOUSE OR apartment, you must pay a $94 charge to have New York Telephone turn on telephone service and install the first jack (in case you're curious, more than half of this pays not for the installer himself but for central-office costs). While the New York Tel installer is at your house to turn on service, you might as well let him put in any other jacks you need, at $9.25 each. If you decide later to have New York Tel come back just to install a second jack, that will cost you $68.50. And if the technician comes back to install another jack that is used for a new line, the fee will be $94 ($68.50 for his installation work, plus $25.50 to have the new number turned on from the central office).

If you have one working phone outlet from New York Tel, you may choose to have someone else install any further jacks—ATT/IS (if you buy or lease its product), a telephone store such as Phone City, an electrician, or you yourself. If, however, you are adding not just extension phones but an extra line (telephone number), New York Tel will charge $46 for each additional number it turns on from the central office.

Converting to modular. If the phone in your house was installed before 1975, it is *hard-wired* to a *connecting block* or an *old-style permanent outlet.* (Newer phones plug into *modular jacks.*) To remove the phone for replacement or repair, you will have to convert the old block or outlet to a modular jack, detaching the phone in the process. Doing this conversion yourself (box, page 47) is not difficult. You can get help in changing from hard-wired to modular from many sources:

☐ *New York Telephone:* Call your business office; New York Tel will mail you a free converter kit. Or, if you insist, New York Tel will come to your home to convert every one of your working hard-wired outlets to a modular jack for a flat fee of $20. Expect to wait about four days for a technician to arrive.

☐ *ATT/IS:* You can pick up a free converter kit in any Phone Center store if your leased hard-wired ATT/IS phone is broken. (Otherwise you must pay for the kit.) If you insist on having ATT/IS send a technician to your home to convert your outlets to modular, call 800-555-8111. The technician will charge $25 to get to your home and $15 for every quarter hour he spends there. (The New York Tel offer, above, is a better deal.) Expect to wait no longer than four days.

☐ *Telephone specialty stores:* You can buy a converter kit at most stores for about $3.50. A.T.&T.'s modular converter kits come with instructions; some non-A.T.&T. kits do not include instructions, so you must ask the store salesman how to effect the conversion.

HOW DO I CONVERT TO A PLUG-IN PHONE?

Pay a technician, if you insist. Or—better idea—get a modular converter kit, unscrew the wires of your old phone, and install the modular jack yourself. It's easy, even for a klutz.

Fees for rental of wires. The one thing customers still rent from New York Tel is inside wiring. That is, the phone company brings dial tone to one outlet in your apartment (called the *demarcation point*). Any additional wires strung to phones in other rooms are either rented (at $1.84 a month per line, plus 77 cents monthly for each extension) or installed by the customer. To cancel the rental and rewire the house yourself, as some consumer advocates suggest, seems compulsively frugal, but if you're getting married now and the marriage lasts, you could have one gorgeous silver-jubilee dinner at Lutèce with a few friends for what wiring would have cost you over the years. Inside-wiring charges are another reason for installing your own jacks, a process that involves, besides connecting the phone, stapling wire to the baseboards (the phone store will tell you how to do it); this, too, requires only minimal handiness unless your home is old or rambling.

REPAIRS

WHO FIXES WHAT WHEN YOUR TELEphone falls silent? New York Telephone is responsible for anything that goes wrong between its central office and your demarcation point, and if you're renting the inside wiring, it's responsible for that too; it will fix all of this without charge. If the trouble is in your telephone or in wiring not rented from New York

Photograph: Movie Star News.

Tel, that's your problem. The first question New York Tel asks when you report trouble is whether the problem is in its line or your set; if the company sends a technician and the problem's in the set, you pay for the technician and don't get your phone fixed.

So how do you know? If your phone works when you plug it into your neighbor's jack, it's okay. If you have several phones on modular jacks, switch them around. If the first phone gets a dial tone on another jack, the phone works and the line works; the problem must be in the jack or the wiring. If none of your phones work, it's probably the line.

HELP! I'VE GOT NO DIAL TONE!

To find out what's wrong, call 611 and ask New York Tel to check your line from the central office. If the line works, the problem's in your telephone.

Suppose you are leasing one hard-wired phone. Start by calling New York Tel at 611, and ask them to check your line from the central office. If they find no problem, the trouble must be in the phone itself. Call ATT/IS at 800-555-8111. At this point you must convert your phone from hard-wired to modular, since hard-wired phones are no longer being installed. You can pay the ATT/IS technician $15 to come to your house, convert your old block to a modular jack, and give you a refurbished phone to replace the broken one. *Or* you can go to a Phone Center store, get a converter kit, do the conversion yourself, and then take the broken phone (which comes off when you convert the jack) in to the store, where they'll swap it for another. This sounds terribly complicated, but in New York, with its many Phone Center stores, it's actually much easier than sitting around waiting for the technician to arrive. Both the converter kit and the swap phone are free. (When your leased phone breaks, of course, you may decide that this is your chance to *buy* a telephone; it makes sense to convert your jack and swap your broken phone right away, then shop for a replacement at leisure.)

If you (or your aged mother) can't get to the store or have none nearby, ATT/IS will arrange for U.P.S. to pick up the broken phone and bring you a swap. If the phone is hard-wired, the U.P.S. man will bring a converter kit and wait for you to snip the wires of your broken phone and hand it to him. After he leaves, you convert your outlet to modular and plug in the new phone. (Some consumers report getting two or three new phones or cords by U.P.S. because of divestiture chaos.) ATT/IS also has a number of agencies that serve as pickup and drop-off spots in the hinterlands. If your leased phone is already on a modular jack and you insist on having a technician make a house call (a service as luxurious as calling in a Con Ed repairman to plug in your new toaster), his visit will set you back $25.

Once you've bought your phone, ATT/IS will not send a technician to your house for any money, or for all the rice in China.

If New York Tel and the equipment manufacturer or retailer bounce you back and forth, each insisting it is not the source of the trouble, some mishap may have befallen the inside wiring: This problem is rare and usually visible, caused by a mad dog, an errant vacuum cleaner, or a drunken brawl. Any vendor who installs wiring will redo it, for a stiff price.

◆BUSINESS INSTALLATIONS◆

BUSINESSES HAVE BEEN EXPERIENCING serious telephone problems lately, some because of divestiture, some just coincidental with it. ATT/IS underestimated the demand for Merlin, its flagship system for small businesses, and ran out of semiconductor chips to build more. If you want Merlin, there's a one-month wait to get it in black, six months for color. New York Tel underestimated the extent of the migration to lower Manhattan, a once-sleepy area occupied mostly by lofts requiring only limited telephone service. Now the lofts are being converted to expensive condos, and business suites and Centrexes are using up 200 lines at a clip. To accommodate the boom, New York Tel is running cables from its central offices up Fifth, Sixth, and Seventh Avenues and gradually relieving the shortage. Because of all the construction work, there are crossed wires and lines going out intermittently.

Eugene Connell, general manager, customer services for Manhattan, maintains that businesses are getting the lines they need. But Joseph J. Martini, an ATT/IS branch manager who worked for New York Tel before divestiture, says the building boom and post-divestiture caution are beginning to cause cable shortages; he worries about a recurrence of the 1970 crunch. "We're getting more situations now where we provide a customer with a system and find out there are not enough vacant cable pairs in the building. [A cable pair is the set of two wires that come into your demarcation point from the feeder box; each telephone line requires one cable pair.] Years ago, if New York Tel knew a building had 200 cable pairs and 170

Photograph: Phototeque.

were being used, they'd put in new cable three months before they might need it. But if they made a bum judgment, and this cable was sitting there for nine months bringing no return on investment, even the Public Service Commission said that was unwise. They're playing it close to the wire now."

Because they require more complex equipment, more telephone lines, and often special services not needed by the average residential customer, small-business customers—and residential users of office gear—find it especially tedious to choreograph the installation or moving of equipment. (Bigger businesses have office or telecommunications managers to do this job.) Business-equipment customers may arrange an equivalent of one-stop shopping called "agency," offered by *interconnect vendors* (companies that sell the equipment). The customer (who is usually moving his office) writes a letter to New York Tel designating the vendor as his authorized agent, and the vendor handles all arrangements with New York Tel and whatever long-distance company the customer has chosen. While interconnect vendors charge a fee to move equipment, there may be no extra charge for agency, unless the installation is complex.

On paper this sounds wonderful, but with or without agency the coordination of New York Tel with equipment companies is giving some customers a bumpy ride. New York Tel is supposed to bring in dial tone just before the equipment is installed; if someone misses an appointment or deliveries are delayed, everything must be rescheduled. Sometimes the phone installer plugs in his gear and nothing happens; he and his boss insist the phones work, and New York Tel swears its lines check out. If the customer has chosen agency, the vendor is supposed to solve this problem; if not, the customer is supposed to negotiate with everybody. ATT/IS's Martini says, "Either way I'd call New York Tel, but I'd indicate to the customer that he should call [New York Tel] too; it will have more impact." Dealing with two companies that may end up slugging it out with each other is the downside of divestiture for many businesses; the benefit is that there's more leverage with a company that's worried about losing your account.

I NEED A PRIVATE LINE!

Since divestiture, the waiting period for a private line has doubled, to 48 days—if you're lucky. There are good reasons for this, and customers are sympathetic . . . up to a point.

Office equipment. ONE BENEFIT OF divestiture is a huge selection of products at a wide range of prices. Small businesses and professionals who use office equipment at home may at first be horrified at the size of the up-front investment required to buy phone systems that they've been leasing until that point. (They have, of course, paid out a similar amount of money for every two or three years of rental.) A typical small-business system might include six phones and two lines. ATT/IS has two electronic systems that could fill this order: the ComKey, at $3,510, including installation and wiring, and Merlin (whenever it arrives), at $2,685. Both of these systems, however, like all of ATT/IS's products, can be had on monthly or long-term lease from the manufacturer, on third-party lease, or on installment purchase. Competing equipment from I.T.T.—the 801—is about $4,200 installed. Phone City can set up the same business with an electronic system for $1,800 plus a $270 charge to install the jacks; if the jacks are there, the system, like ATT/IS's Merlin, can be plugged in by the customer. Phone City offers a variety of other alternatives, from primitive to fancy. Finally, if you want to buy the equipment you're now leasing, embedded-base phones are notably cheaper under ATT/IS than they were under Ma Bell.

Long-distance lines. Big businesses are having their problems with ATT/COMM. Since divestiture, the waiting period for a private line has doubled from 24 to 48 days, if you're lucky. J. A. Blanchard III, a vice-president, is heading a crash program to improve the company's speed in filling these orders. "In the past," Blanchard says, "when a customer called and said 'I want a private-line circuit from A to B,' we had one large data base with all the information we needed on it—the transistors, the diodes, all kinds of electronics to plug in that service. Now those data systems are scattered all over the United States, owned and operated by a variety of companies; when you have multiple systems, you're going to have interface problems. When we call New York Tel to say we need this access line with that kind of capability, we have to send our request in a newly designed format with information we never had to fill in before. We used to say, 'Do it,' and they did it; now we say, 'Order X, Y, Z, connect it on the second floor, do this kind of wiring, connect it in the following ways'—there are some 200 different items in an order. Our people have never done it this way before, and neither have theirs. A piece of equipment may have been called an X-305 in the old Bell System, but at New York Tel it's an X-307, so when you order the X-305 you get something entirely different."

HOW CAN I MOVE MY PHONES WITH LESS HASSLE?

Put the job into the hands of "interconnect vendors"; they'll do the choreography for you.

Customers, Blanchard says, are sympathetic up to a point, but ATT/COMM's management

Photographs: top, Movie Star News; bottom, A.P./Wide World.

knows it must get cracking. It seems clear that 1984 will be horrific for both big and small businesses, and because of shakedown problems there's no reliable measure of how divestiture will finally work. Anybody moving an office, however, had better settle the telephones early.

◆LONG-DISTANCE CARRIERS◆

NEW DEVELOPMENTS WILL AFFECT THE MAJOR consumer decision about long-distance calling—whether to stick with ATT/COMM or subscribe to a discount carrier such as M.C.I., Sprint, I.T.T., or Allnet. Several common complaints about the discount carriers—that you must pay for a local (and sometimes toll) call to get to the carrier's computer in addition to paying for your long-distance call; that most carriers are available only to subscribers who live in certain metropolitan areas; that you are often billed for uncompleted calls; and that access codes require you to dial 22 digits to complete a call—will evaporate for many consumers once the discount carriers are granted *equal access* to the telephone network, a regulatory requirement that came with divestiture.

SHOULD I SWITCH TO A DISCOUNT LONG-DISTANCE CARRIER?

When this will happen is a matter of engineering and finance. The telephone network was designed for partnership, not competition. The central offices of local telephone companies had one main artery that fed the long-distance network. When Ma Bell was required to grant long-distance competitors access to the local offices, she had to graft on additional arteries; these offered an inferior connection that posed the very problems now associated with alternative carriers. The antitrust-suit judge insisted that A.T.&T.'s competitors get equal access; Ma Bell said it wasn't technically feasible. It *was* possible, however, to let each customer choose a primary carrier to which he'd be hooked up as directly as he was to Ma Bell; he could reach the other carriers through an extra five digits.

Whether you'll save money depends on your pattern of calls. Whether a discount carrier will soon be as easy to use as A.T.&T. depends on your phone exchange.

So in the great by-and-by, you will be notified that you have six months to choose a carrier, and at the end of those six months, if you choose Sprint, you'll be able to dial the area code and the phone number and go out over Sprint as you do today over ATT/COMM; to make an ATT/COMM call, once you've married Sprint, will require a short access code. (You'd need to make an ATT/COMM call, if you're a Sprint subscriber, for such things as long-distance information, overseas calls, and operator-assisted calls.) And Sprint will be available to customers wherever ATT/COMM is available today.

That, however, is only half the story. Some of the central offices of local telephone companies have modern electronic switching equipment—giant computers that need only reprogramming to effect the new regime. (You can tell if yours is one of those if it offers services such as call-forwarding.) Between August 1984 and December 1986, these offices will be cut over, gradually, exchange by exchange, to equal access. By December 1986, the cutover will comprise some 65 percent of the country.

The rest of the country is served by electromechanical switching stations that can be changed only by technicians with soldering irons. (In certain New York City buildings, some neighbors will be cut over soon, while others won't.) The judge agreed that it was too much to ask the telephone companies to cut over these offices; they would have to wait until electronic equipment was brought in in the normal course of modernizing. While some offices may be modernized tomorrow, others will not be cut over until sometime between 1990 and 2000, because older equipment in telephone offices was depreciated over a *40-year schedule*, and unless there's some more-compelling reason to take a bath on them, that's when the last switching stations will get written off.

The first New York exchanges to be cut over are seven in lower Manhattan that include New York State, City, and federal office buildings and parts of Chinatown. In midtown, exchanges 221, 354, and 302 will be cut over this year, but there are no plans at all for 764. In Murray Hill, 953, 883, 557, and 972 will convert this year, but 922 and 682 are electromechanical. In the Village, 242, 243, 929, 741, 620, 807, and 206 will get equal access in early 1985, but 989 and 691 are electromechanical. Some Brooklyn exchanges that will be cut over are 339, 375, 376, and 627; two that won't be are 645 and 366. And in Queens, 352, 670, 746, and 767 will be in the vanguard, but 544 and 896 nearby are electromechanical. There are, of course, many other exchanges (including some on the Upper East and West Sides) that will be cut over before December 1986, but New York Tel has not completed the rest of the schedule.

Lethargy is a basic human trait; what happens if you don't choose a carrier? That's at the discretion of the local telephone company. In New York, you'll be defaulted to ATT/COMM; in some other states you might be allocated to a

Photographs: Movie Star News.

carrier according to the pattern of responses that do come in; and in California, Pacific Tel will refuse to put through your long-distance calls until you damn well choose that carrier.

How you look at the alternative carriers may depend somewhat on whether your telephone office is electronic or electromechanical. While various consumer groups have made studies comparing the carriers, the question of frugality versus tolerance for inconvenience is a highly personal matter. At the moment, the alternative carriers are easy to try out, and you needn't divorce ATT/COMM to do it. (Once you've formally chosen a carrier, it will cost $26.21 to change your mind.) Take a look at when, where, and how often you call, and match that with the carrier whose pricing fits your pattern. Be sure to price what it costs to reach the carrier's computer. Try the carrier out for a couple of months, and if you don't like it, go back to ATT/COMM.

With equal access, the alternative carriers will get a fair shake. ATT/COMM deserves a fair shake, too—thus the impending charge for long-distance information. As John R. Smart, ATT/COMM's vice-president, market management, points out, "there are costs associated with finding out a telephone number in San Francisco. Your call goes out over the telephone network, an operator answers it, she gets a salary, she sits in a building the phone company pays taxes on, she queries a computer that the company has to keep up-to-date. This used to be free because the next thing you'd do was call the San Francisco number, and we'd get the revenue, part of which we'd use to offset the costs of getting you the information. Now you find out the number and call it over M.C.I. We've incurred the costs, and we get no revenue." While Smart doesn't put it this way, long-distance information was a sort of promotional cost for Ma Bell, making it that much easier for you to reach out and touch someone. M.C.I., of course, doesn't have to provide directory assistance, even for its own customers.

ATT/COMM and the F.C.C. have been haggling over the charge like rug merchants: ATT/COMM wanted to charge 75 cents for long-distance information, but the F.C.C. limited the tariff to 25 cents. Now ATT/COMM hopes to bargain it up a little higher.

◆WHY YOUR BILL WILL GO UP, UP◆

THE COSTLIEST ELEMENT IN TELEPHONE service is maintaining the connection between the customer's home or workplace and the local telephone office. Under monopoly, this connection was heavily subsidized by long-distance revenues, and telephone rates in general reflected similar cross-subsidies. The policy was not only practical for Ma Bell but justifiable by the notion that the rich (businesses and long-distance callers and city folk) should subsidize the poor (residences, local callers, rural people). This notion doesn't always hold up: It means your uncle's candy factory, an immigrant handyman who calls his mother in Puerto Rico once a month, and the entire population of Harlem are all subsidizing the local lines that connect to the Rockefellers' retreat in Pocantico Hills.

Like college tuition, telephone rates were kept artificially low in the past, and were slated for a rise even without divestiture; technology is racing ahead, and someone must shoulder the cost of keeping "the best telephone system in the world" up-to-date and working well. Ma Bell's long-distance department (now ATT/COMM) and the alternative carriers have been paying the local companies a fee for "access" to local networks. The alternative carriers get a discount because of their inferior connection, and A.T.&T. pays a premium to make up the difference. ATT/COMM says the premium is unreasonably high; it can't lower rates to meet competition. Melvyn Goodman, Allnet's president, who heads an organization of alternative carriers, says, "We're prepared to pay for equal access when we get it."

If long-distance carriers continue to foot the bill, the costs will be reflected in the rates we pay. But regulators have sought to shift some costs directly to consumers by levying a $2 monthly long-distance access charge for each home telephone line and a $6 monthly charge per business line; these charges will probably escalate. The access charges have been postponed repeatedly, and residential and small-business fees won't go into effect until mid-1985, big-business fees sooner. Who will ultimately pay what is the source of battles between telephone companies, business associations, and consumer groups, not to mention jurisdictional disputes between state and federal regulators. A key issue is how to continue subsidizing service for the poor. As for you and me, the net of it is that we have a choice: Either our phone bills will go up, or our phone bills will go up. ■

WILL POOR PEOPLE BE ABLE TO AFFORD TELEPHONE SERVICE?

That issue promises to be the source of battles between phone companies, business associations, and consumer groups.

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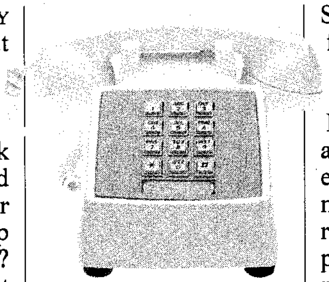
WHERE TO BUY YOUR PHONES

◆BY ELAINE LOUIE◆

YOU CAN BUY A PHONE IN A SPECIALTY shop or a camera store, at list price or at discount, new or reconditioned, with frills or without. If you're conservative, you can choose something in basic black, like a standard push-button desk phone; if you're not, you can get a phone shaped like a gum-ball machine, or Kermit the Frog, or a red-and-white can of Coca-Cola. Ready to stop leasing and bring home a phone of your own? Here are the major Manhattan shops that want your business.

First, there are the nine Phone Center stores, which sell and lease Western Electric equipment made for A.T.&T. (plus a few other brands). The lure at these shops (and at the 32 Radio Shacks, which sell Duofone equipment) is expertise, service, and a large array of products from a single highly familiar manufacturer. In New York City, the Phone Centers and Radio Shacks sell only residential phones. (There are fourteen Phone Centers and 115 Radio Shacks in the outer boroughs.)



The I.T.T. desk tone phone, model 2500. It's sold in the shops listed here for from $38 to $65.

Then there are phone specialty shops like Phone City, Phone Boutique, the Fone Booth, and A-Mark Communication. They carry an enormous stock of telephones from dozens of manufacturers: basic wall and desk phones with rotary, push-button, or tone dialing; antique phones; and state-of-the-art phones, for business or residence, that can dial a busy number for you every two minutes for two hours or forward calls from your home to your office.

At these specialty shops you'll find good service as well as many kinds of telephones. Staffers will gently probe your needs. If you have a mother who's old, arthritic, and lives alone, they might suggest that you buy her the Sage phone, made by Mura; it has a remote-control emergency button that, when pushed, signals the

DARLING, I WANT ONLY THE TOP OF THE LINE...SOMETHING WITH A DELUXE DIALER, AND DEFINITELY A PRIVACY BUTTON. IN GILT, DARLING.

Telephones photographed by Tohru Nakamura. Telephones courtesy of Phone City. Photograph: Movie Star News.

automatic dialer on the phone to call her doctor, the hospital, the police, the Fire Department, or a paramedic, issuing a pre-recorded message: "Emergency! I need help!" If you're gun-shy about installing your own phone, the shop's technicians will come to your house and do it for you—for a fee, of course. If your phone breaks, they'll not only repair it (or replace it, if it is still under warranty) but lend you a phone until yours is fixed. They will also explain to you exactly how *you* can convert an old-style phone embedded in the wall to one that plugs into a modular jack. But if you want them to take the time to answer endless questions, go when it's quiet—*not* at lunch.

Finally there are the discount houses. Many of them sell telephones; we've singled out two, 47 St. Photo and Crazy Eddie. Neither installs phones, but both have fairly knowledgeable staffers, a good sampling of all the major brands, some kind of repair or replacement service, and good prices—up to 33 percent lower than you'd pay at the specialty stores. (Most major department stores also sell phones, but none offers installation, and only a few let you drop off your phone for repairs.)

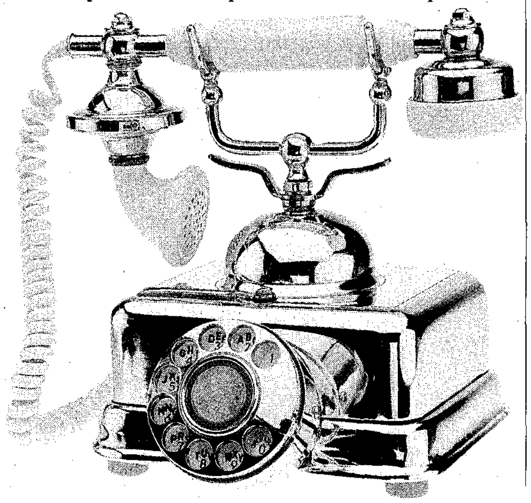
New vs. reconditioned: No one will make a bet on whether a new phone will outlive a reconditioned one, given normal wear and tear. (Reconditioned phones cost about $10 less than new phones.) "A reconditioned standard phone is as good as a new one," says Yash Jesrani, co-owner of Phone Boutique, "but if you're going to buy one with a call-forwarding device or memory, buy it new." David Padvers, vice-president of A-Mark Communication, says that " 'reconditioned,' 'remanufactured,' and 'like new' " are euphemisms for old phones.

"Gray goods": To make sure you're not getting "gray goods"—phones or other equipment not designed for use in the United States—Padvers warns you to look for a phone that has a modular clip, a warranty card, and on the underside of the phone, a little plate that says the manufacturer has complied with "parts 68 and 15" of the F.C.C. rules. This means that the phone has been approved for use in this country, although, Padvers points out, it doesn't necessarily mean the phone is *good.*

Pulse phones, tone phones, electronic phones, cordless phones: All phones are either "pulse" or "tone." Pulse-dialing is done by rotary or push button; it calls a number by sending off current pulses on the telephone circuit. Tone-dialing is done by push buttons that generate tones sounding like musical notes. If you want to use alternative long-distance services, such as I.T.T., M.C.I., Sprint, or Allnet, you must have a tone phone. Non-electronic phones, such as the basic tone phone, use individual electro-mechanical parts, each of which can be replaced separately.

Freedom Phone 4000

The Freedom Phone, by Electra. It's cordless, with one-button dialing. (Phone City, Phone Boutique, the Fone Booth, A-Mark Communication, 47 St. Photo, Crazy Eddie.)



Versailles, by Onyx. (Phone City, Phone Boutique, the Fone Booth.)

An electronic phone system uses a microchip and integrated circuits, and can easily be damaged by static electricity. Electronic devices include phones with automatic re-dial, last-number call, built-in speaker, a tone sound (rather than a bell) for a ring, and other sophisticated features. Answering machines are also electronic.

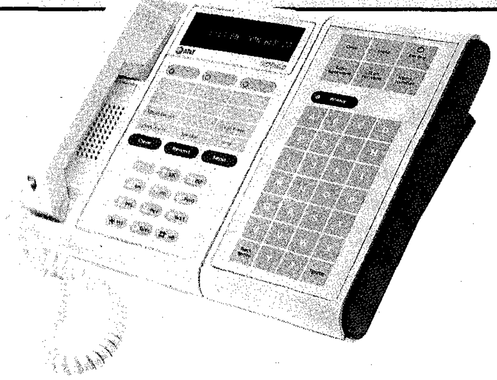
Current models of cordless phones will rapidly become obsolete, says Abe Brown, general manager of 47 St. Photo, since new F.C.C. regulations allow manufacturers to add more frequencies to these telephones. Accordingly, you should be able to buy current cordless models at slashed prices. Problems with some current cordless phones include difficulty in hearing the voice of the caller (and making yourself heard), static on the line, overhearing other people's conversations, and the phone's ringing when the call is not for you.

The danMark 2, by G.N.T. (Phone City, Phone Boutique, the Fone Booth.)

Jacks: A regular floor or wall jack can accommodate a one- or two-line telephone. Installation charges quoted in this article apply to one-line jacks; most shops charge $10 to $20 more if the jack installed accommodates two lines.

Warranties: Warranties run from 90 days to two years, depending on the store and the manufacturer. "When you buy your phone, get an explicit bill of sale with the model number, serial number, and date of purchase," David Padvers advises. "Send in the warranty card, and keep the bill of sale and photostat it, so you can take it in to the store when your phone needs repair. Then I (or some other salesman) won't have to find out if your phone is still under warranty. If you've lost the bill of sale, you can call the manufacturer directly, explain the situation, and have him call the repair shop with an approval number for the repair." Warranties cover defects in your phone; the stores will generally make sure that defective phones still under warranty are repaired free. If *you* damage your phone during the warranty period, however, you must expect to pay for the repair.

Price comparisons: To get some idea how prices vary from shop to shop, I compared the charges for two phones: (1) the standard desk-model tone phone, model 2500, made by Western Electric for A.T.&T. and also made by I.T.T., Comdial, Stromberg-Carlson (these phones are now sold by Comdial), and Radio Shack, and (2) the danMark 2, by G.N.T., the elegant, long-lasting Danish-made phone that's part of the collection of the Museum of Modern Art.



Genesis, the top of the A.T.&T. line. Among its features: ten-number automatic dialing, last-number redial, call timer. Add the Universal Module (at right) for storing an additional 250 numbers. (Phone Centers.)

At A.T.&T.'s **Phone Center** (269 Amsterdam Avenue, near 72nd Street; 800-555-8111), the walls are a perky yellow, and the phones are carefully pyramided or clustered according to kind. Trimline phones huddle together in shades of peach, blue, and red; Kermit the Frog perches next to Snoopy and his little feathered friend, Woodstock; red, yellow, olive, black, blue, and white cords dangle like so many shiny ribbons. Set up to sell and lease its own merchandise primarily, the Phone Center also offers several services that no other store has. (See below for the addresses of its eight Manhattan sister shops.)

First, you may come here to lease a new or refurbished phone. Second, you may buy a refurbished phone and charge it to your telephone account. (You may not charge a new phone.) Third, here's where you may buy the leased phone that you already rent from A.T.&T. (It's called a sale in place.) Most of the phones we are now renting from A.T.&T. are refurbished phones, says Tom Hollywood, who is the man-

Playing (Modular) Jacks

HOW MANY WRITERS DOES IT TAKE TO SCREW IN A telephone? Well, only one; I found I could do it myself . . . or most of it. I chose to buy Phone City's Panasonic Easa-Phone KXT2130. With it I bought a modular converter ($3.50). I planned to install the new phone in my home office, which already had a modular jack. Then I'd move the I.T.T. tone phone from the office to the bedroom, where a leased A.T.&T. hard-wired rotary phone had been sitting for seventeen years.

At 2:35, I sat down on the bedroom floor, screwdriver in hand, to assault the connecting block (see diagram). There were no instructions with my Phone City modular converter kit; the salesman had told me how to use it. Was I in any danger of electric shock? Not much, but the instructions you'll get with any A.T.&T. converter kit advise you to take these precautions: Don't touch bare wires or screws; use tools with insulated handles or use rubber gloves; don't convert when there are thunderstorms in the vicinity; and take the handset of any telephone in the house off its hook.

There was a screw in the center of the cover of the block, and after some effort (I am limp-wristed) I got the cover loose. Inside, the phone was attached to two wires, red and green, which were screwed onto nuts called binding posts; matching wires went into the wall. The outlet also carried another pair of wires—yellow and black. My job was to unscrew the pair of wires that connected my old phone and screw on the four wires (red, green, yellow, and black) attached to the modular converter. By matching up the colors, I would be certain not to disconnect the city of New York.

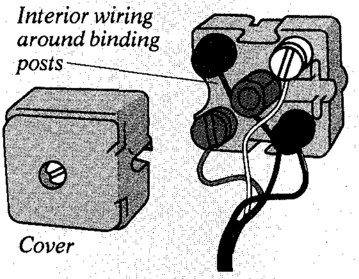
First I set to work on the red wire; the screw was tight as a tick, and it took concentration just to keep the screwdriver in place. After twelve minutes, the red wire came loose. The screw holding the green wire, however, was less docile, and the growing dampness of my palms made it difficult to grip the screwdriver. I yelled for sixteen-year-old Nancy, who, it occurred to me, had been installed in our household for a briefer time than the telephone. After 110 seconds, Nancy had loosened the wire and was back catering the Nuclear Awareness Club bake sale.

After that, things went according to plan: Each of the wires on the modular jack had a tiny claw at the end of it, which I screwed in quite easily beside the matching wire.

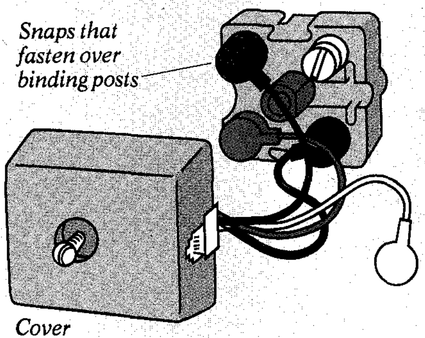
Though converting a hard-wired block to modular is simple, not all conversions are quite as simple as mine. My block had obviously been pre-wired for modular conversion, since the phone was attached by claws that could be unscrewed. In older outlets, you detach the phone by snipping off the wires. (A.T.&T.'s modular converter kit tells how to do that. And instead of claws that screw onto the binding posts, A.T.&T.'s modular jack has snaps that fit over the screws.)

Once I'd screwed the last claw onto the last binding post, the jack's white plastic cover snuggled flush against the wall, and the I.T.T. phone snapped crisply into the modular jack. The dial tone sounded lovely. New York was intact, and so was I. Total time elapsed: 30 minutes. **—K.D.F.**

CONNECTING BLOCK



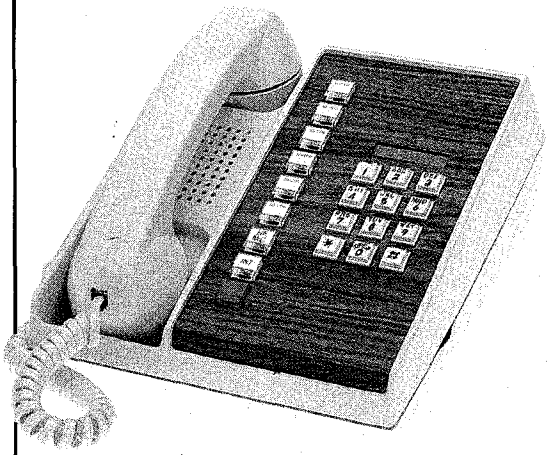
A.T.&T.'S MODULAR JACK



Photograph, top right: telephone courtesy of A.T.&T.

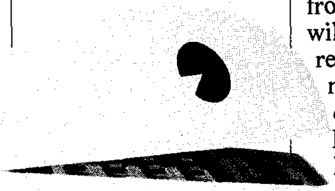
ager of the West 40th Street Phone Center.

What's available: The familiar A.T.&T. phones made by Western Electric are sold both new and refurbished at Phone Centers. There are also a few other brands, such as Uniden and Sanyo, cordless phones, and American Telecommunications' novelty phones. There are space-age models (of Western Electric phones) with features like automatic dialing, 75-number memory, clocks, and radios. The E.C.S. Medical Alert calls for help if you push a button. Standard-desk-tone-phone prices: $59.95 new, with a one-year warranty; $49.95 refurbished, with a 90-day warranty; and $41.95 if sold in place, with no warranty. The store gives a one-year warranty on all new phones. Embedded-base phones (your old telephone, if you decide to buy it, or any refurbished phone you have bought from a Phone Center store) are warranted for 90 days. If your phone is off warranty, you may swap it for a new one at $5 less than the purchase price or, for a fee, let the Phone Center have it repaired. Those who need business-phone systems should call (800) 247-7000 for information.



TIE Econo-Key, a business system with six lines, "hand-free" intercoms, call-on-hold reminder. Other features are available. (Phone City, the Fone Booth.)

Installation and repairs: If the jack in your home is modular, you can buy or lease a phone and simply plug it in. If, however, you now have an old-fashioned hard-wired phone and you want to get a more modern version, someone will have to clip your old phone and convert the outlet to a modular jack. (See "Installation," page 39, for information on how Phone Center stores will help you make the conversion.)



Anyone who has a broken phone that can be unplugged can take it to a Phone Center store, where there are phone-checking machines that let you test the dial or buttons, receiver, speaker, and cord. But the store will repair only phones you have bought at a Phone Center. An off-warranty repair on a standard phone costs $18.50 for an electric problem, $18.50 for a cosmetic problem, and $22.50 for a combined electric and cosmetic defect. It will be necessary to mail the defective phone to a repair center; the Phone Center will give you a box and address, so you can mail the phone yourself, or you can pay $6 to have the Phone Center mail it for you. Repair turnaround for a basic phone is eight to ten days, and for a Design Line phone, such as the curvy Sculptura model, it's ten to fourteen days.

Pac-Man, by Comdial, with a hold button and a button that re-dials the last number you've tried. (Phone City, the Fone Booth, Crazy Eddie.)

Number, please: Though each of the Phone Center stores has a phone number, A.T.&T. requests that the numbers not be given to the public. "Phone Centers are *not* set up to handle inquiries," says John Skalko, district manager, public relations. The irony astonishes. All calls must be placed through the 800 number above.

Hours: The Phone Center at 148 Nassau Street is open Monday through Friday 9 A.M. to 5 P.M. and Saturdays 10 A.M. to 3 P.M. Other Manhattan locations (hours vary from store to store) are 37 Union Square West; 162 West 23rd Street; 566 Second Avenue, near 31st Street; 8 West 40th Street; 269 Amsterdam Avenue, near 72nd Street; 233 East 86th Street; 148 West 125th Street; and 650 West 181st Street. American Express (A.E.), MasterCard (M.C.), Visa (V.).

THE DEVOTEE WHO HAS BOUGHT HIS CALculator, television set, and computer from **Radio Shack** (385 Fifth Avenue, at 36th Street; 889-0481) can also buy his phone here and need never darken a competitor's doorway. This division of the Tandy Corporation sells a large variety of phones, answering machines, and accessories under the Duofone label.

What's available: There are some 40 models of residential phones, including basic desk and wall models, lavishly gilded replicas of the pitch-black candlestick phones of the 1920s, cordless phones, and phones with number memory and automatic dialing. List price for Duofone's standard desk Tone-Fone is $69.95. Accessories include push-button locks that prevent other people from making outgoing calls and a lightweight telephone headset that leaves both hands free. Absent from the inventory are novelty phones in the shapes of mice, dogs, and frogs. Products have a one-year warranty and will be replaced within the first few months or repaired free, at the manager's discretion. Business phones are available only through the Radio Shack Telephone Center, at 2540 Hempstead Turnpike, East Meadow, Long Island (516) 579-5110.

Installation and repairs: Radio Shack does not install home phones, but the staff will draw up a plan to help you install your phone, or sell you its book *Installing Your Own Telephone* for $5.95. Radio Shack repairs only its own products. Repairs take three to seven days for all phones, including electronic and cordless. ("We've got a man who fixes *only* cordless phones," says Claude Frank, manager of the 36th Street store.) While your phone is being fixed, Radio Shack will lend you one free. If a phone is off warranty, the flat rate for labor is $12.50, and there's a separate charge for parts.

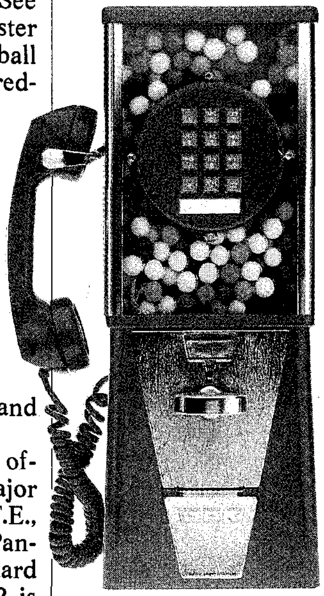
Hours: The Radio Shack at 385 Fifth Avenue is open Monday through Friday 9 A.M. to 5 P.M. and Saturdays 10 A.M. to 6 P.M. A.E., Carte Blanche (C.B.), Diners Club (D.C.), M.C., V. The

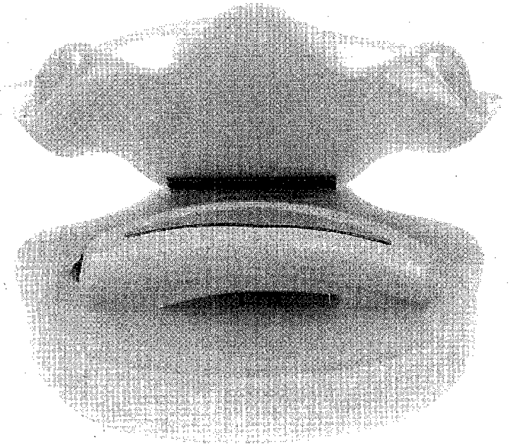
White Pages list some other stores' addresses.

LES MARGARETEN, ONE OF THE OWNERS OF **Phone City** (126 East 57th Street; 644-6300), claims his capacious store has the biggest stock in town. He could be right. Over 100 items line the carpeted shelves, and there are 1,000 in stock. (See below for the address of the Manhattan sister shop.) There are phones shaped like gum-ball machines, a bright-yellow Pac-Man, and a red-and-white can of Coca-Cola. A telephone is tucked under a glistening Lucite abalone shell. But there are also all the basic desk and wall phones, cordless phones, answering machines, multi-line business phones, and devices such as the Buddy large-button overlay ($9.95)—a set of oversize buttons to be placed over the standard buttons on any tone phone (they're useful for the nearsighted and the clumsy who accidentally but constantly hit two buttons at once). The stock is vast and very clearly labeled.

What's available: There are home and office phones, and all accessories, from major brands, including Comdial, G.N.T., G.T.E., I.T.T., Northern Telecom, Onyx, Pacer, Panasonic, Uniden, and others. The I.T.T. standard desk tone phone is $59.95; the danMark 2 is $199. The store honors all manufacturers' warranties.

The gum-ball machine, by Telecreation. You can also use it as a bank. (Phone City, Phone Boutique, the Fone Booth, Crazy Eddie.)





The Shellamar, by TeleConcepts. (Phone City, Phone Boutique, the Fone Booth.)

Installation and repairs: Phone City charges $45 to install a single-line jack, including up to 50 feet of wire; additional wire costs 10 cents a foot. Estimates are free. Installation is possible within 24 to 48 hours; however, the staff encourages you to install your own phone and will not only tell you how to do it but will sell you the pamphlet *Kiss Ma Bell Good-bye: How to Install Your Own Telephones, Extensions, & Accessories* for $4.95. Business-phone installations must be negotiated case by case. During the first three months of the warranty period, Phone City will replace your phone or repair it free and lend you one while the repair is made. For the next nine months, you can send it back to the manufacturer, who will fix it free, or take it to Phone City, where the minimum repair charge is $7.05, including tax. (That's an estimate fee; if the repair is very minor, the $7.05 will cover it; if the repair is going to cost more than $7.05, Phone City will ask your permission before proceeding.) The store will also repair phones not purchased here; repair turnaround time on basic phones is one to two days. You must ship all defective electronic equipment except answering machines back to the manufacturer.

Hours: The East 57th Street store is open Monday through Friday 9:30 A.M. to 7 P.M., Saturdays 10 A.M. to 6 P.M., and Sundays 1 to 6 P.M. The branch located at 1152 Avenue of the Americas, near 44th Street (869-9898), is open Mondays, Tuesdays, and Fridays 9:30 A.M. to 6 P.M., Wednesdays and Thursdays till 7 P.M., and Saturdays 10 A.M. to 6 P.M. A.E., C.B., D.C., M.C., V.

LIKE MOST PHONE SPECIALTY SHOPS, **Phone Boutique** (855 Lexington Avenue, near 64th Street; 988-7400) fills its windows with wondrous and improbable novelty phones. Here are the ubiquitous Mickey Mouse phones, black phones from the twenties, phones tucked into wood ducks and footballs, and gleaming chrome pay phones that can be used as banks. But enter the olive-colored store and you'll find more-businesslike equipment—over 100 kinds of phones for the home as well as for the most sophisticated office system.

The Extram multi-line ($225), for example, takes three lines, up to eight phones, and provides conference capability, paging, and automatic privacy (you can talk on the phone, but your secretary can't listen in). Many phones have a re-dial button that remembers the last number you called. "If you don't want your baby-sitter to make a lot of calls," says co-owner Jesrani, "program the phone, so if she makes a call, she gets you."

What's available: There are phones, answering machines, and accessories for home and office from major brands, including Buscom, Cobra, Comdial, danMark, G.T.E., I.T.T., Modulo, Northern Telecom, Pacer, Panasonic, Sanyo, U.S. Tron, and others. Prices are list. The I.T.T. standard desk tone phone is $65; the danMark 2 is $195. There is a one-year warranty on all phones, new or refurbished, except the $9.95 "throwaway" phone (don't bother repair-

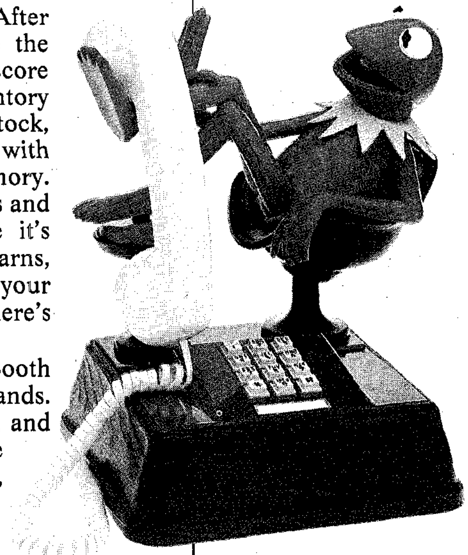
Buddy overlay, by Di Figlio Enterprises, for those who often hit two buttons at once. (Phone City, Phone Boutique, the Fone Booth.)

ing it), which comes with a 90-day warranty.

Installation and repairs: Phone Boutique charges $50 to install a single-line jack, including up to 50 feet of wire; additional wire costs 25 cents a foot. For a wall phone, add $8.50 for a wall plate. Estimates are free, and installation is possible within 24 to 48 hours. If a phone under warranty has to be repaired, the store will lend you a phone. If your warranty has expired, you can rent a standard phone for $15 a month or a cordless for $25 a month. If an answering machine has to be repaired, you can rent a nonremote model for $30 a month, a remote model for $40 a month. The store will repair phones not purchased there, if it has the parts; turnaround time for repairs is three to five days for a basic phone repair, three to six weeks for answering machines and cordless phones. For phones off warranty, the minimum repair charge is $10.

Hours: Phone Boutique is open Monday through Saturday 10 A.M. to 6:30 P.M. A.E.

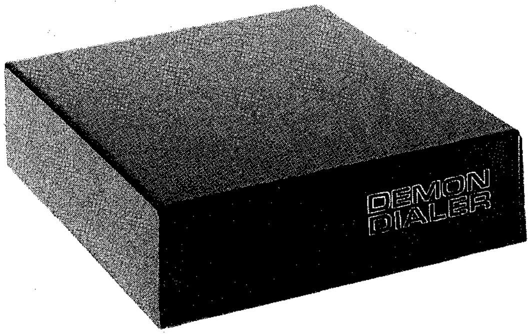
THE RICH, THE FAMOUS, AND THE HOI polloi buy at **The Fone Booth** (12 East 53rd Street; 751-8310). Judd Hirsch bought a phone here; Dino De Laurentiis purchased an entire system for his suite of offices at Trump Tower; and Don King, the fight promoter, picked up a batch of flashy Lucite phones at this temple of high tech, predictably carpeted in industrial gray and furnished with tables in high-gloss white. This is not to say that the ordinary consumer won't be treated well. (The phone rings; owner Harvey Stuart picks it up and suggests that a customer who thinks he needs a $1,400 key [multi-line] phone for his home would be perfectly content spending just a few hundred dollars for a simpler two-line phone. Stuart says soothingly, "Can't you come in yourself and we can talk about it? In the morning? After work?") The idea is to make the customer happy, not just to score the fast sale. Stuart's last inventory showed 650 different items in stock, including clever accessories with automatic dialing and memory. "People like to shop for phones and all these accessories because it's *fun,*" says Stuart. But he warns, "Never have a cordless for your only phone. It won't work if there's a power blackout."



Kermit the Frog, by Comdial. (Phone Centers, Phone City, Phone Boutique, the Fone Booth, Crazy Eddie.)

What's available: The Fone Booth stocks nearly all the major brands. There are phones, accessories, and answering machines for home and business from A.T.C., Comdial, G.N.T., G.T.E., I.T.T., Modulo, Northern Telecom, Pacer, Telecreation, Uniden, Webcor, and dozens of other brands. Prices are list. The standard I.T.T. desk tone phone costs $60; the danMark 2 is $200. The store honors manufacturers' warranties.

Installation and repairs: The sales staff, who moonlight before and after work to install customers' phones, can install yours within 48 hours. The charge is usually $40 per single-line jack with up to 50 feet of wire, but the price goes down when you have many jacks installed. Like many other specialty shops, the Fone Booth doesn't charge you extra if your jacks are to be placed only a few feet from one another. For off-warranty repairs, estimates are free; there's a minimum repair charge of $6. A complicated repair averages one to two weeks. You can bring in a defective phone for repair even if you did not purchase it at the Fone Booth; if it is your only phone, the store will lend you one free. Electronic devices are sent back to the manufacturer. A home-repair visit can be arranged, but the visit alone, not including parts and labor, costs $45, and, says Stuart, "the repair itself might cost only $6."



Demon Dialer, by Zoom. It stores 93 or 176 seven-digit numbers and will redial busy numbers for up to two hours. (Phone City, Phone Boutique, the Fone Booth, A-Mark Communication, 47 St. Photo, Crazy Eddie.)

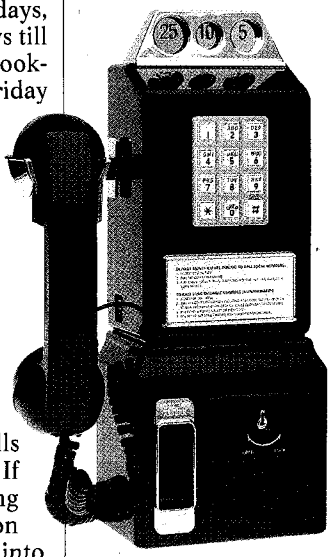
Hours: The Fone Booth is open Mondays, Tuesdays, Wednesdays, Fridays, and Saturdays 10 A.M. to 6 P.M. and Thursdays till 8 P.M. A.E., C.B., D.C., M.C., V.

IF GOOD THINGS COME IN SMALL PACKAGES, so good service and an extensive inventory come in a shop that measures a mere eight by twenty feet. While its three branches in Brooklyn, Forest Hills, and Greenvale, Long Island, are larger, this little outpost of **A-Mark Communication** (218 East 82nd Street; 734-7700) is the busiest. There are few telephones on display; most of the space is taken up by catalogues and glossies of the shop's contented customers, addressed lovingly to vice-president David Padvers.

What's available: There are phones for home and business, plus answering machines and accessories, from major brands such as Atari, Cobra, Code-a-Phone, Comdial, G.T.E., I.T.T., Northern Telecom, Panasonic, Phone-Mate, Sanyo, TeleConcepts, Uniden, and others. Prices are "competitive." The I.T.T. standard desk tone phone is $49.95. You won't find novelties like Kermit the Frog.

Installation and repairs: A-Mark charges an average of $30 to install a single-line jack, including up to 50 feet of wire. "If your apartment is four flights up, and you need lots of wire, we'll quote a different price," says Padvers. Estimates are free. Installation is possible within 24 hours. If your broken phone is still under warranty, A-Mark will lend you one while yours is being repaired. The minimum repair charge on a basic off-warranty phone is $15; on an electronic phone, $20; and the very top fee is $30 for any other kind of device. Turnaround time for phones and answering machines can range from same-day service to five working days.

Hours: The Manhattan A-Mark is open Monday through Friday 11:30 A.M. to 7 P.M. and Saturdays 10 A.M. to 5 P.M. The store at 100-31 Metropolitan Avenue, Forest Hills (520-0511), is open Mondays, Tuesdays, Wednesdays, Fridays, and Saturdays 9 A.M. to 5 P.M. and Thursdays till 7 P.M. The store at 224 Atlantic Avenue, Brooklyn (852-5555), is open Monday through Friday 9 A.M. to 5:30 P.M. and Saturdays 10 A.M. to 2 P.M. The store at 7 Northern Boulevard, Greenvale, Long Island (516-625-0200), is open Monday through Friday 10 A.M. to 6 P.M., Saturdays 11 A.M. to 6 P.M. M.C., V.



Pay Phone Jr., by TeleConcepts, with tone-ringer control and last-number re-dial. (Phone City, the Fone Booth.)

At **47 St. Photo** (67 West 47th Street and 115 West 45th Street; 260-4410 for both stores; 800-221-5858 for toll-free out-of-state calls), phones are really discounted. The big news is that the I.T.T. standard desk tone phone, which sells at list price for around $60, is $39.95 here. If you know exactly what you want, including the model number, and need no explanation of how to wire or install a phone, venture into the merry bedlam of the 47th Street shop, where you shout your request, get the item, pay for it, and split. If your mind is an absolute blank when it comes to phones, and you need some pampering, go to the 45th Street store, which is far more serene. Stock and prices are the same at both stores. 47 St. Photo wages its price wars with competitors through huge print ads in the New York *Times.* Abe Brown, general manager, warns consumers to check the tiny print in his competitors' ads. "Some of them say 'No returns. No services. Extra charges for credit cards and mail orders,' " he says. "*We* give price and service, and we have *no* hidden charges."

What's available: Nearly all major brands of phones, accessories, and answering machines for the home are here from Cobra, Freedom, G.T.E., I.T.T., Mura, Pacer, Panasonic, Sony, Uniden, U.S. Tron, Webcor, and others. "Soon we'll be selling key phones for businesses, and have a corporate division that installs and services those accounts," says Brown. The store does *not* carry novelty phones. Manufacturers' warranties are honored.

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Sage I, by Mura, with an emergency-call feature activated by a small portable transmitter. (Phone City, Phone Boutique, the Fone Booth, A-Mark Communication, 47 St. Photo.)

Installation and repairs: The shops do not install phones or make home visits for repairs. Staffers will tell the customer how to switch equipment from hard-wired to modular, and how to install equipment. 47 St. Photo will replace most phones under warranty if they were purchased at its stores. The shops will repair off-warranty phones no matter where they were purchased; minimum prices range from no charge if the problem is very minor (like a broken cord connection) up to about $30. An average repair takes one week.

Hours: Both stores are open Monday through Thursday 9 A.M. to 6 P.M., Fridays till 2 P.M., and Sundays 10 A.M. to 4 P.M. A.E., M.C., V.

Crazy Eddie (405 Avenue of the Americas, near 8th Street; 929-4242) makes a promise. He'll beat his competitor's price—as long as you can get a written price quote from a competitor's salesman or a legitimate ad (no typos, please) to present to a Crazy Eddie salesman. Vice-president Mort Gindi, who makes this promise, adds that if you buy at Crazy Eddie and find a lower price elsewhere, Crazy Eddie will *meet* (not beat) the competitor's cheaper price if you present written proof of that lower price within 30 days of your purchase. The only problem with running all over town comparing prices is that you might spend the difference in subways or cabs—not to mention time. Still, Crazy Eddie does have an impressive variety of phones and equipment. (See below for the address of the East Side store.)

What's available: There are desk, wall, and cordless phones—as well as answering machines and accessories for the home—from Cobra, Code-a-Phone, G.E., I.T.T., Mura, Sanyo, Stromberg-Carlson, Uniden, Webcor, and other brands. The I.T.T. desk tone phone is $38. The store has over 100 models of phones, and 50 different answering machines, but does not carry the danMark phone or business phones. All phones come with a one-year warranty.

Installation and repairs: Crazy Eddie does not install phones, although the staff will advise you about installation. The store repairs anything it sells; the off-warranty repair charge is $35 an hour. Repair turnaround time, if parts are available, is ten to fourteen days. (Crazy Eddie also sells a service contract. For $19.95, you're allowed 30 months of free exchange for a defective phone, and if your model is out of stock, you can choose an equivalent replacement. Other retailers say, however, that if you buy a service contract you may as well rent from A.T.&T.)

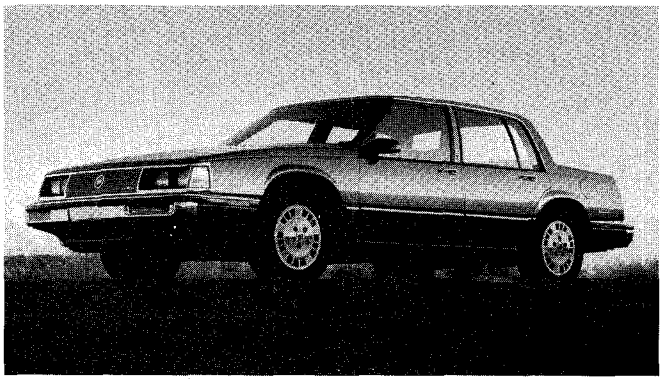
Hours: Besides the store on the Avenue of the Americas, Crazy Eddie has a shop at 212 East 57th Street (980-5130); both are open Monday through Saturday 10 A.M. to 10 P.M. and Sundays noon to 5 P.M. A.E., M.C., V. ■

This is the new Buick Electra.

THE GERMAN AUTOBAHN (no speed limit)–Imagine yourself on a seemingly limitless stretch of Teutonic interstate, tucked confidently inside a precision German touring sedan. Since there's no speed limit, you're letting the machine do what it was designed to do: perform.

Imagine your surprise at the blinking lights behind you signaling you to move out of the way. And your even greater surprise at what pulls around you. A Buick Electra, of all things. But not a Buick Electra as you've no doubt previously thought of them.

The Buick in question is an engineering test car–the prototype of a Buick Electra that will interest you as perhaps no Buick has done before.



BUICK ELECTRA? NO, BUICK ELECTRA *T TYPE*.

To understand the new Electra T TYPE, disregard any previous notions you may have had about Buicks. This one is different. This one has fully independent rear suspension, multi-port fuel injection (MFI), front-wheel drive and MacPherson strut front suspension.

It also has special firm springs and shock absorbers, large diameter front and rear anti-sway bars, quick 17.6:1 steering, and aluminum alloy wheels with blackwall radials.

Interested? Read on.

New ideas need to pass severe tests. We could think of none more severe in the case of Electra's new multi-port fuel injection system than the scrutiny of the world-respected engineers of Bosch, in Stuttgart, Germany.

The proof of any fuel injection system lies in throttle response.

Together, we confirmed the performance of what is unquestionably one of the world's most sophisticated fuel injection systems.

The inherent advantage of Electra's multi-port system is that it directs the fuel charge right at the intake port, so throttle response is optimized.

But what makes this system unique is its use of a tiny hot film mass air-flow sensor, which measures the mass of the intake air, then feeds the information to a computerized control module which makes rapid-fire corrections in the fuel charge–up to 80 times a second.

The combination of hot film mass air-flow sensing and "MFI" makes the 3.8 litre engine unique in all the world.

If our calibrations weren't right, the people at Bosch would have told us. But we were right. And some of Bosch's heaviest footed engineers told us they liked it a lot.

FROM HIGH IN THE ALPS TO BACK IN THE OUTBACK.

We didn't stop with Electra's ability to pass on the Autobahn. Bosch technicians drove it through the oxygen-thin altitudes and steep grades of the Alps. While our own engineers were putting a similar prototype through the searing heat of the Australian Outback.

If this seems strange duty for one of America's most respected boulevard luxury makes, it's because we're convinced that being merely luxurious isn't enough in the real world of today.

WE ADDED PERFORMANCE. WE DID NOT SUBTRACT BUICKNESS.

Despite the high-tech demands of the times, there are traditional Buick virtues which remain timeless.

Buick Electra has long been noted for ride smoothness. The Electra T TYPE's ride is firm, but still highly supple. So Electra's reputation as a long-distance luxury cruiser is still very much intact. Inside, there are bucket seats, covered in understated gray velour, divided by a highly functional center console. A leather-wrapped gray sport steering wheel is standard.

Interior roominess dimensions are within an inch or so of Electra's predecessors. Plus we've added unexpected touches like an optional "memory seat" that remembers where you've set it. No matter who's been sitting in it. Oh yes, electrically adjustable outside mirrors are also available, as is Electronic Touch Climate Control.

THE *T TYPE* IS YOUR TYPE.

Performance cars should look like they perform. And the T TYPE doesn't disguise the fact. Instead of the usual luxury car brightwork, you'll find plenty of gray trim and gunmetal gray paint. Even the hood ornament has been removed.

Clearly, the T TYPE is your type.

YOU. THE TOUGHEST TEST OF ALL.

We've put our new Electra through some of the most severe testing we could think up. We're satisfied that it's ready. For you. And we want to know what you think.

So buckle up and test-drive it yourself. Then share your opinions with us. We've written a 20-page book and an evaluation form to help you do so. It's free at your Buick dealer.

Official Car of the XXIIIrd Olympiad
Los Angeles 1984

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BUICK

Wouldn't you really rather have a Buick?

BUICK
S-04504
Some Buicks are equipped with engines produced by other
GM divisions, subsidiaries or affiliated companies worldwide.
See your Buick dealer for details.
GM

Les Enfants Terribles de Rock'n'Roll

By Anthony Haden-Guest

The Rich and (Almost) Famous Zilkhas

> There's snow on my stilettos
> I think it's time we part
> This game you want to finish
> I don't even want to start
> Don't tell me that I'm frigid
> Don't try to make me think
> I'll do just fine without you
> Don't mutilate my mink.
> —"Don't Mutilate My Mink,"
> Cristina Monet

Michael Zilkha was restless. "Pumpkin!" he called. "Are you ready?" A rhetorical question, this. Cristina Monet is seldom ever quite ready, and Michael Zilkha is almost always restless. "Darling!" he cried again, and darted off into a neighboring room.

Cristina Monet is a singer. Or sort of a singer. Perhaps the proper word is "diseuse." The tone in which Monet, who is now 26, sings and writes is that of the spoiled-brat sophisticate, battered but funny, like Dorothy Parker on a morning after. She has clearly served her time on the nocturnal circuit with Manhattan's rich international trash. Her second album, *Sleep It Off*, which came out a few weeks ago, is being much praised, but some of the praise has an odd timbre. *Rolling Stone* gave it three and a half stars, for instance, but its review began, "If you loved the Pulitzer divorce trial, you'll love this record." It is, according to *Cash Box*, "original," and "refreshing," but the rock magazine *Creem* bitched, "Move over Cornelia Guest, 'cuz here comes Cristina!"

This suspicious edge is unsurprising. It is no secret in the gossipy world of rock that Cristina Monet and Michael Zilkha have been (more or less) together for a number of years. Last year, they were married. Michael Zilkha owns Ze Records and has plunged a fair amount of money into Cristina's career.

Michael Zilkha's father, Selim, was one of the richest entrepreneurs in Britain. His stepfather, the millionaire cabinet minister Sir Harold Lever, was known as "the member for Côte d'Azur." Can it be wondered that the unkind say that Cristina is Pia Zadora to Zilkha's Meshulam Riklis, Marion Davies to his William Randolph Hearst? The Zilkhas are aware of this problem.

Michael Zilkha reappeared, slight and spare, almost lost in a flappy, dark, expensive London suit. His black shoes were tightly laced.

"Cristina's going to be a little late," he said brightly. "She got her hand covered with Krazy Glue."

Michael Zilkha's grandparents, part of a tightly knit well-to-do Jewish family in an increasingly unfriendly Baghdad, arrived in New York in the 1930s. His grandfather set up a trading bank and prospered. Zilkhas have been active and visible in the metropolis ever since (Ezra Zilkha, Michael's uncle, is a banker and on the committees of numberless charities. Michael's cousin Daniel is president of *Art & Auction*).

One son, Selim, was sent back to Europe. In Paris, he met another ambitious young man, Jimmy Goldsmith, the son of a flamboyant bilingual entrepreneur, "Le Colonel." The young men teamed up and turned a nondescript group of British stores into a chain of maternity-goods specialists called Mothercare. Ultimately, Zilkha bought Goldsmith out (the two remain close friends). Recently, he sold his interest in the chain for £48 million. Selim is now in oil in Houston.

Michael Zilkha, Selim's only son (he has three daughters), was sent to Westminster, a private school in London, which he didn't enjoy one bit. "It's very cruel, education in England," he observes. "You are typecast. I was the rich little weed." Oxford was better, but not vastly. "I didn't feel English," he says. "I liked some things about England. But we were always immigrants. I had been short and complex in England for too long. I wanted to start life again at five foot seven in America."

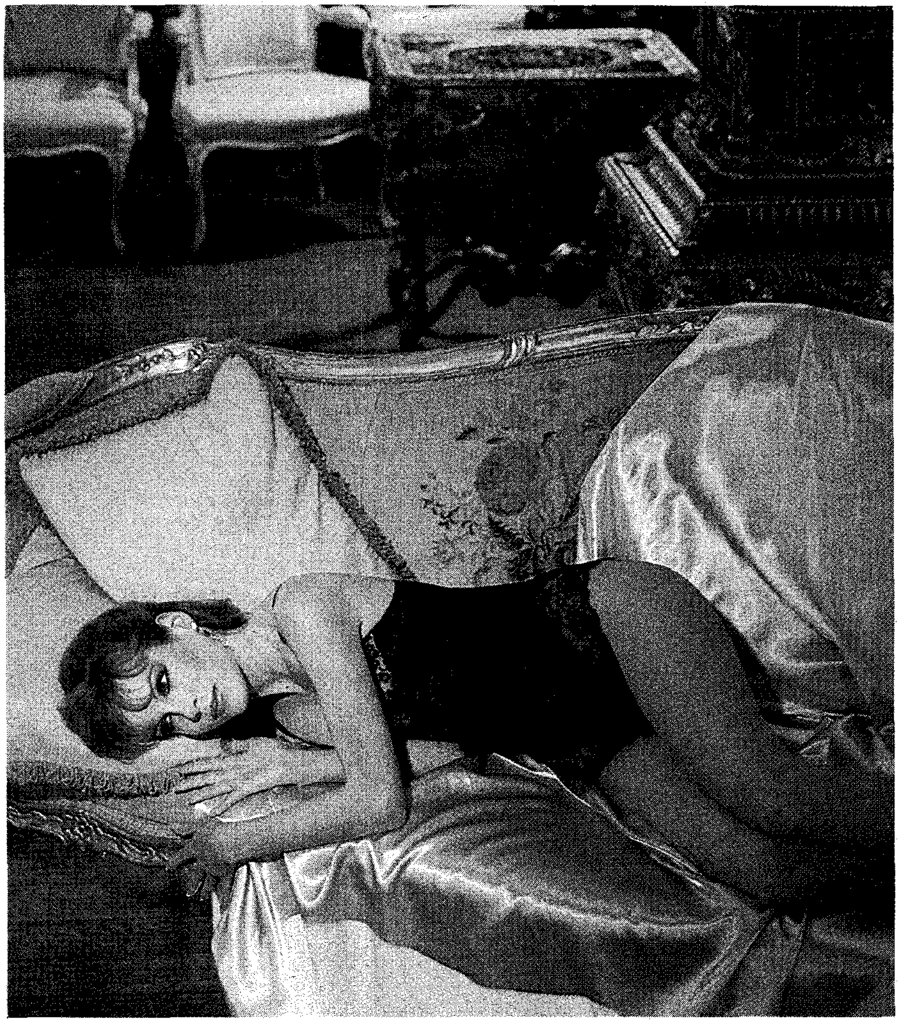
He arrived in 1975. He was twenty. Zilkha met Monet while both were doing occasional theater reviews for the *Village Voice*. "A girl told me that I should meet her cousin," Zilkha recalls. "She said that her cousin was very graceful. I thought that had rather an ominous ring." But thus it began.

Zilkha went into the music business in 1978. This was a period when Manhattan was ruled by punk and disco, both of which were rooted in aggressively brainless working-class anomie. For a rich kid with quirky tastes, the timing seemed

Michael Zilkha and Cristina Monet

Photograph by Larry Williams. Makeup by Wendy Whitelaw.

“. . .Ze Records survived the recent recession with



Ze works hard for the Monet: *The diseuse of “Disco Clone.”*

distinctly off, but Zilkha had a plan. “Disco and punk were polarized,” he says. “After *Saturday Night Fever,* disco was doing so well that they didn’t need a reputation. And punk, which didn’t want one, was mostly unlistenable. But I just thought that you could unite the two and make dance records that survived repeated listening.”

Zilkha called his label Ze Records. It was financed with $500,000 of his own money. The first artist he recorded was Cristina.

CRISTINA’S FATHER IS FRENCH, a psychoanalyst who lives in Paris. Her mother, Dorothy, is a playwright and has been known to sing. “She sang ‘Miss Otis Regrets’ to great acclaim in a fashionable club of the 1940s,” Cristina says.

Cristina spent much of her adolescence batting between the United States and Italy, France, and, especially, England. She studied drama at the Central School, in London, then went on to Harvard. She took a year’s leave from Harvard. It was then that she met Zilkha. Back in England a close friend took her out on a motorcycle. There was an accident. He was killed. She never returned to Harvard.

Cristina was nineteen and tiny, though with a frame that might, were she a few inches taller, be called voluptuous. She was extremely pale and wore the artfully coiled hair of a woman a few years older and a few decades earlier. Her wardrobe consisted of a number of what she calls “Tinker Bell dresses” and few of the products of Messrs. Adidas and Puma. She spoke with engaging malice and always with a slight air of quoting herself. One wondered what would happen to her.

What happened, in 1978, was a song called “Disco Clone.” This was Ze Records’ first song, and also Cristina’s. It was almost mine as well. “Disco Clone” included a male voice—already recorded by one of Cristina’s friends, Marquês Antonio de Portago. But de Portago had been, as they put it, deleted. He sounded “insufficiently jaded,” Cristina explained. Would I replace him?

The mixing was done in a small studio on the West Side. Zilkha hovered nervously behind Plexiglas as I recited:

Went down to the disco
Last Saturday night
Looking for action
And feeling all right!

Later, Cristina swooped in:

I’m a disco clone!
I’m a disco clone!

“It’s so dreadful that it might work,” she had told me. About 400 takes later, it seemed that it would not. I, too, was deleted. I sounded, it was explained, “too mature.” I think this means old. My place was taken by a little-known actor. “What’s his name?” I asked sourly.

“Kevin Kline,” Cristina said.

“Disco Clone” was released in Europe; a leading British rock magazine, *Melody Maker,* anointed it “single-of-the-week.”

Cristina’s first live engagement was at the Squat Theater, a dank, New Wave–y place in Chelsea. It was magnificently produced by August Darnell, about to become Kid Creole, of Kid Creole and the Coconuts, and the ambience was sultry, with an abundance of tropical greenery. “Cristina heard that the next look was going to be the jungle look,” Michael Zilkha says. “I suppose one of her hairdressers told her.”

The songs were audacious; the performance was a bit wobbly. Dorothy Monet went backstage after the show. “You were always a brilliant writer,” she told her daughter. “A good artist . . . a good actress. How could you be so self-destructive as to *sing?*”

ZE, MEANWHILE, HAD SURvived a record-business recession that had made a lot of small labels curl up and die. Zilkha entered into a distribution deal with Christopher Blackwell, who runs what is perhaps the most respected independent label, Island. One Ze act, the Waitresses, got into the Top 40 with *Wasn’t Tomorrow Wonderful?* August Darnell produced Cristina’s first album, *Cristina,* which sold moderately well, and his own Kid Creole and the Coconuts sold a million copies of its album *Tropical Gangsters.* But it wasn’t just the success. It was the clout. Ze Records had become accepted as one of the liveliest small labels in the business.

“When Michael Zilkha started out, he was just seen as this rich kid,” says Paul McGuinness. “He was universally regarded as a joke. But time and again, he brought his projects home.”

Paul McGuinness is Irish and one of the most powerful managers in the busi-

Photograph by Peter Ashworth.

a Top 40 single and a million-selling album. . ."

ness. His group, U2, ranks high as an Irish export. (Rock groups can be important to the G.N.P. of small countries; the Swedish group Abba was the second-largest national export, after Volvo.) And Cristina? "I really didn't want to manage another act," McGuinness says. "I have passed on a lot of deals."

But his wife and Cristina are friends. McGuinness says that they "conspired." Mostly, though, he says that he agreed to manage her after listening to her new material. "It's witty. It's a thing that doesn't exist elsewhere," he says. "It's literate. Rock musicians don't regard that as their job anymore. It's wry. It's cynical. It's a bit depraved. There's a danger of being snobbish about this, but the music business is full of people who are doing mundane things, and they are *boring*."

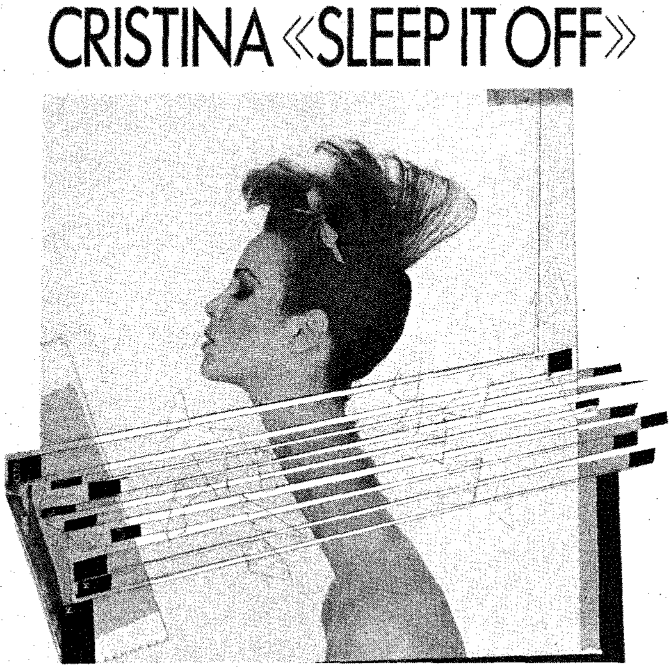
McGuinness and Zilkha decided to go to one of the "majors." They were taken up by the Dutch-German giant, Polygram, somewhat to their surprise. "Polygram and Polydor are sometimes seen as just doing heavy metal," says Jerry Jaffe, the Polygram executive who took the album. "That is the stigma we have had."

What this means is that Polygram has the bands who fill the stadiums—almost exclusively with young, white, blue-collar males—and whose albums sell by the million, but who are mentioned by the rock intelligentsia with distaste. I mean, when did you last listen to Def Leppard? "But Def Leppard outsells the Police here," Jaffe said rather wearily. "We have always had a lot of these acts, but we haven't had prestigious acts. Warner has always been the great boutique label. The point being made is that . . . "

Jaffe tailed off, and Zilkha chimed in. "Cristina is going to add class," he said.

Jaffe suddenly hoisted aloft a photograph. It showed Cristina Monet, lying down, in a shimmer of silken nightie.

"Look at this!" he exulted. "This isn't Pat Benatar *trying* to look sexy."



The second album: *"It's wry. It's cynical. It's a bit depraved."*

THE ZE HEADQUARTERS IS A twelfth-floor office over Seventh Avenue. It is filled with the usual bric-a-brac. Gold records (25,000 copies of such and such sold in Belgium). Plaques. Publicity stills. Heaps of cassettes. We watched the video for "Sleep It Off," which Cristina made in London when she was four months pregnant and which neither much likes. "It's just MTV fodder," Zilkha said.

He darted to a shelf and scooped up an armful of upcoming Ze material. He played a segment from a new LP by John Cale. He played a single by a new group. "I just signed them," he said. "They're called Daisy Chain." Photographs show Daisy Chain to be a cheery ethnic mix reminiscent of a Coke commercial. "That blond girl is doing stewardess training," he says. She would be returning to do the video.

Another group hails from Germany. It is called Einstürzende Neubauten, which means "Collapsing New Buildings." Most of their instruments are industrial tools—hammers and stuff. "They're going to make me a record," Zilkha said gleefully. "They are very political, but they are willing to do disco." From one of these the next hit may come. "Now listen to this," he said. "It's about a couple who discover they're alive after a car crash. So they make love!"

A pause for the song. "There's a naïve love of trash in me that's absent, I think, from Cristina," Zilkha said.

The telephone clamored. "Can you call back tomorrow?" he asked.

No chance. The caller went on.

"I'm glad you liked it," Zilkha said, "but it was discontinued four years ago." He still couldn't shake free. "Maybe I should rerelease it," he said. "Good-bye."

The caller had been enthusiastic about an old single. "I thought it had done everything it could," Zilkha mused. "Maybe there's still a market for it."

What was the single?

"I had a group that had this wonderful necrophilia song." He hummed a bar or two, and quoted the lyrics: " 'I want to f--- her one more time, before they put her in the ground.' "

Zilkha roused himself from the delirious pleasures of trash. It was time to go home. "When I had spare time, I used to wander around Times Square," he said. "Now I can't wait to get home and play with the baby.

"I think that bourgeois life is *just wonderful*."

CRISTINA HAD FINished a number of radio interviews and was breast-feeding her baby, a four-month-old called Lulu. "I never imagined I could be so maternal," she said. But motherhood can be a source of both delight and despondency. "One used to feel a bit smug that one looked good in lacy underwear *and* that one had a mind."

We dined with Michael in Les Pleiades. They squabbled, of course. "I'm sorry, I just don't see that you *need* a white-lacquered piano," she mimicked. "I don't think you really *need* a sixty-third mix on this record." "It's very difficult, working with one's spouse," Zilkha said faintly.

They discussed new material. Cristina has a number called "The High Priest of My Habit." It's about the relationship of a rich girl Cristina knew and her heroin dealer. "It got increasingly perverse and degenerated," Cristina explained. "She would go there not for the drugs but the conversation—'Yes, yes . . . you are so wise!' One realized she was drifting gently over the edge."

"You should really work on writing a hit single," Zilkha told his wife. She made a *moue*. "Cristina doesn't have the same respect for rock 'n' roll that I have," he told me.

"I do, I just don't have the same respect for *hits*. Rock is full of rich people still writing about *railroad tracks*." Her view of the female rock stereotype is rather stern. "Either it's whiny poignance or cutesiness or f--- you, Jack! in a leather jacket. There's very little irony in pop music now. I don't see why somebody can't write about gossip phenomena with a bleak sense of humor?"

"We're already thinking about the next album," Michael Zilkha said. ■

Photograph by Jean-Paul Goode.

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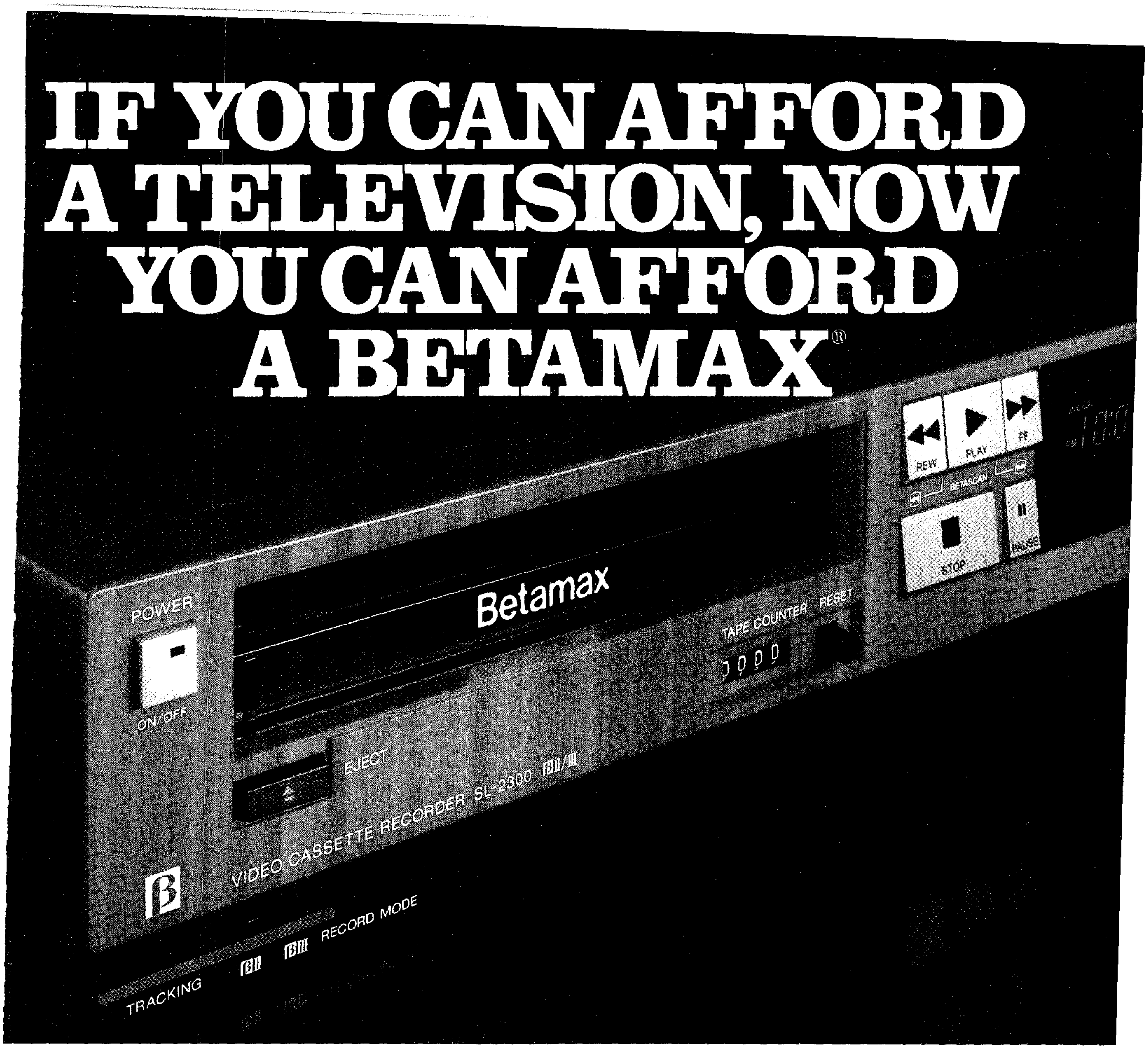

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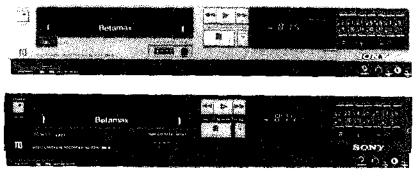

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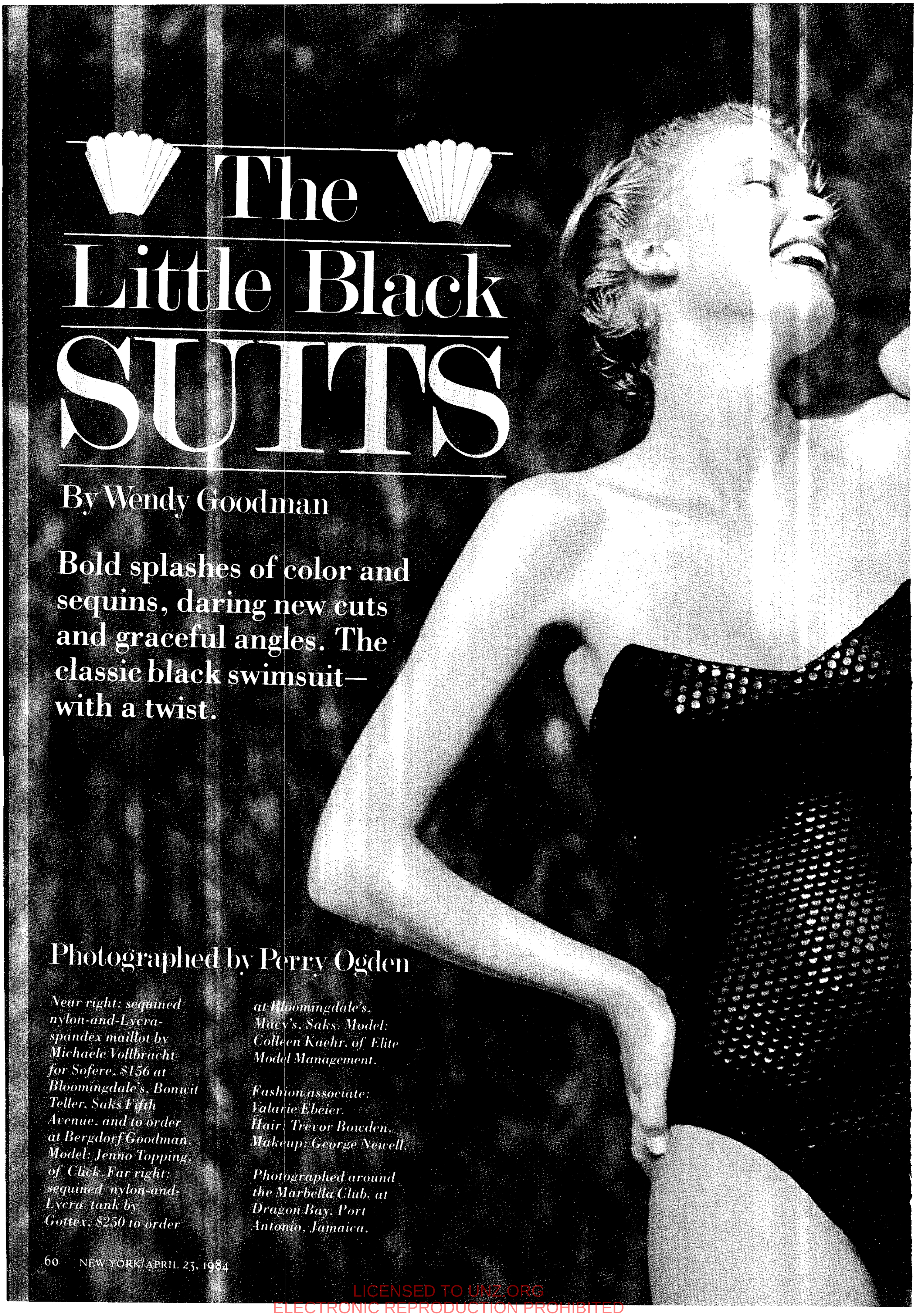


The Little Black SUITS

By Wendy Goodman

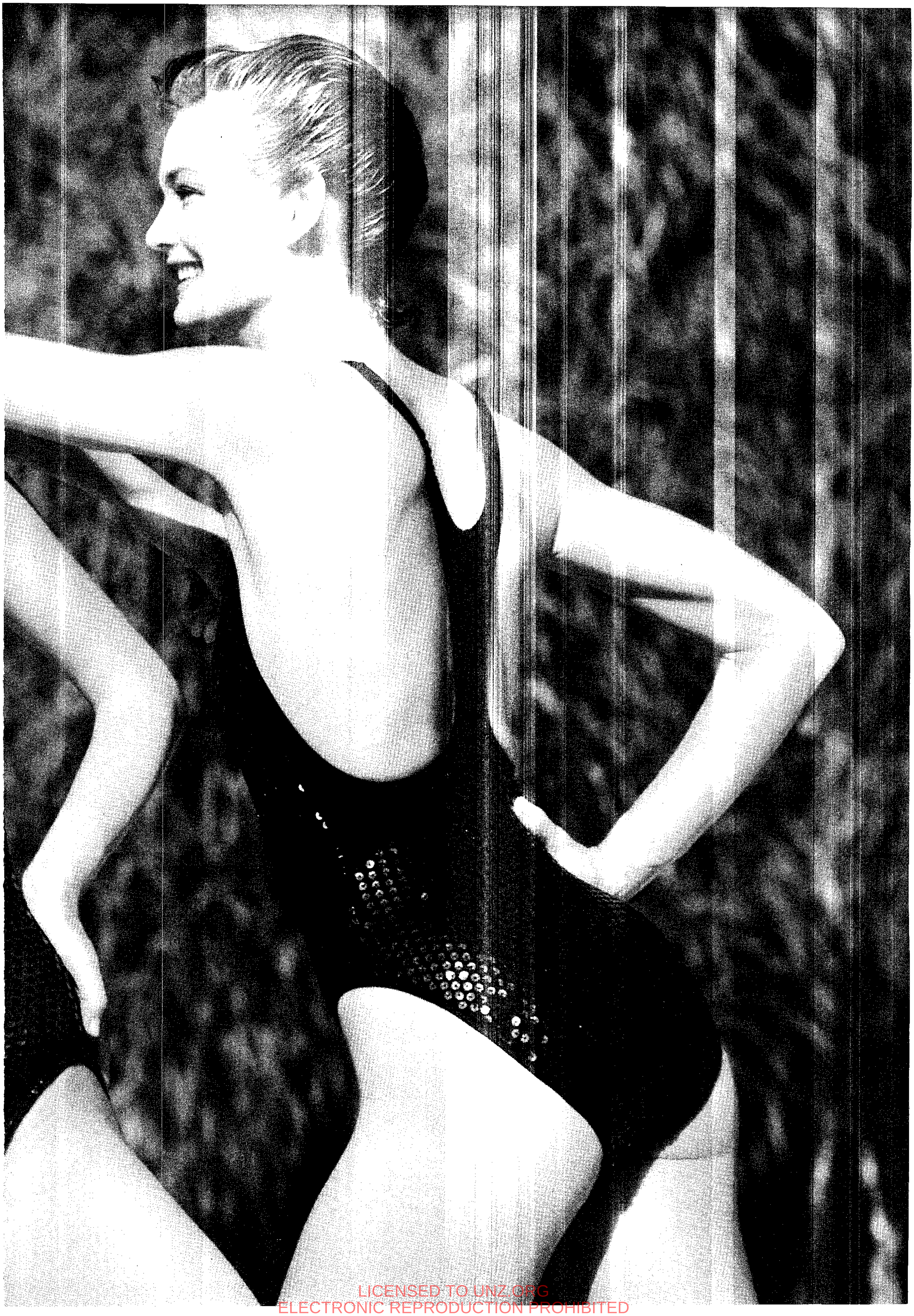
Bold splashes of color and sequins, daring new cuts and graceful angles. The classic black swimsuit—with a twist.

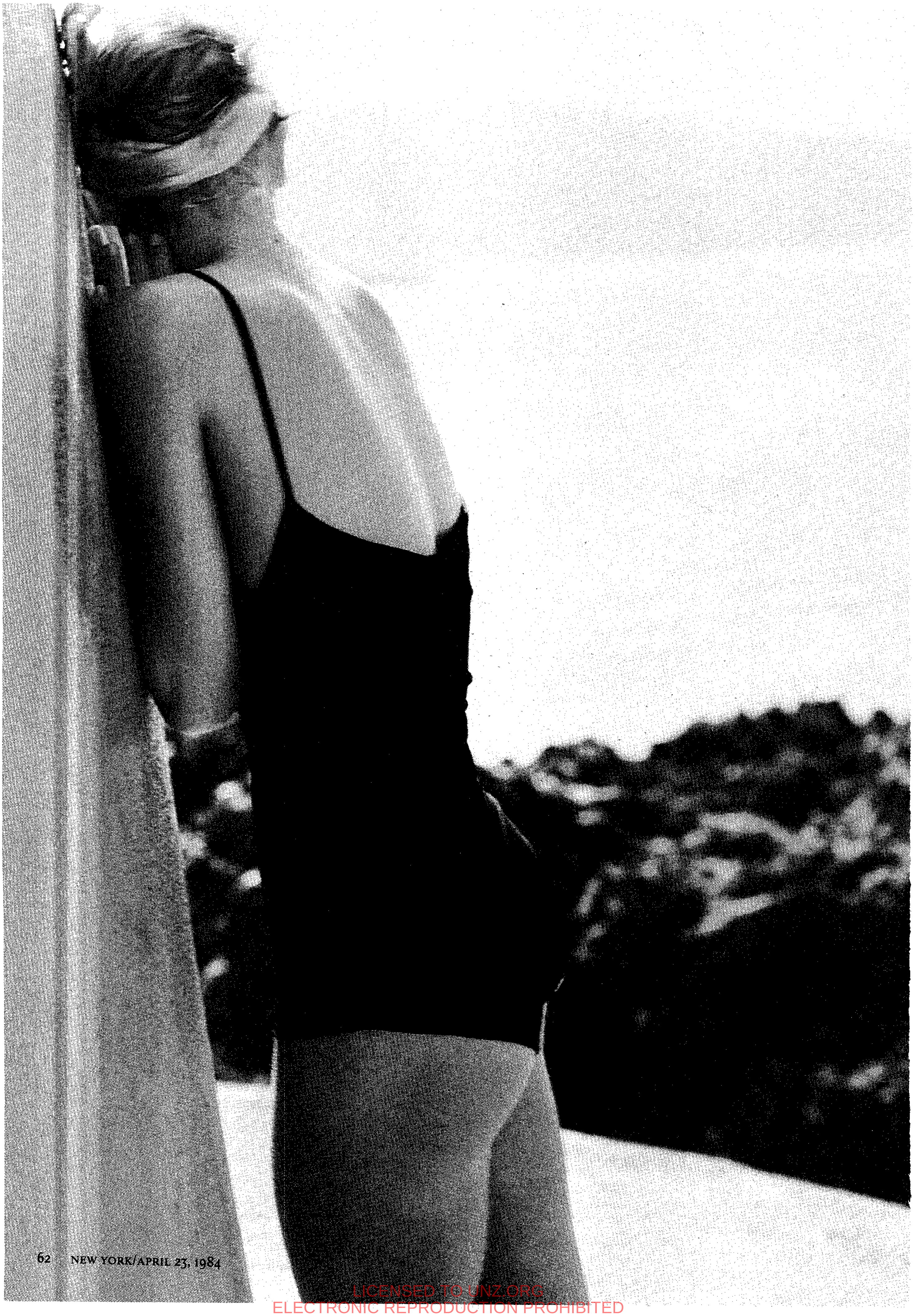
Photographed by Perry Ogden

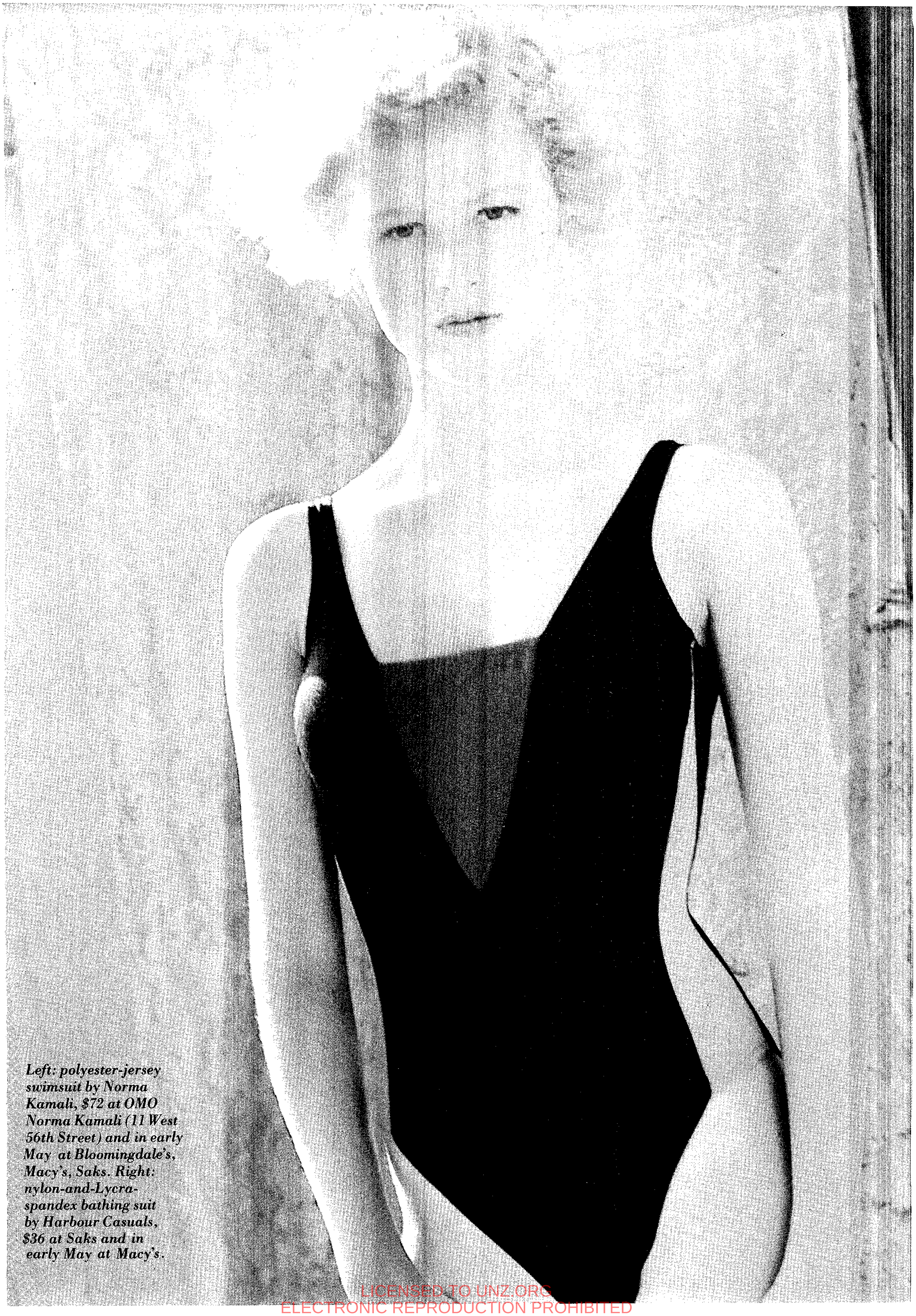
Near right: sequined nylon-and-Lycra-spandex maillot by Michaele Vollbracht for Sofere, $156 at Bloomingdale's, Bonwit Teller, Saks Fifth Avenue, and to order at Bergdorf Goodman. Model: Jenno Topping, of Click. Far right: sequined nylon-and-Lycra tank by Gottex, $250 to order at Bloomingdale's, Macy's, Saks. Model: Colleen Kaehr, of Elite Model Management.

Fashion associate: Valarie Ebeier. Hair: Trevor Bowden. Makeup: George Newell.

Photographed around the Marbella Club, at Dragon Bay, Port Antonio, Jamaica.



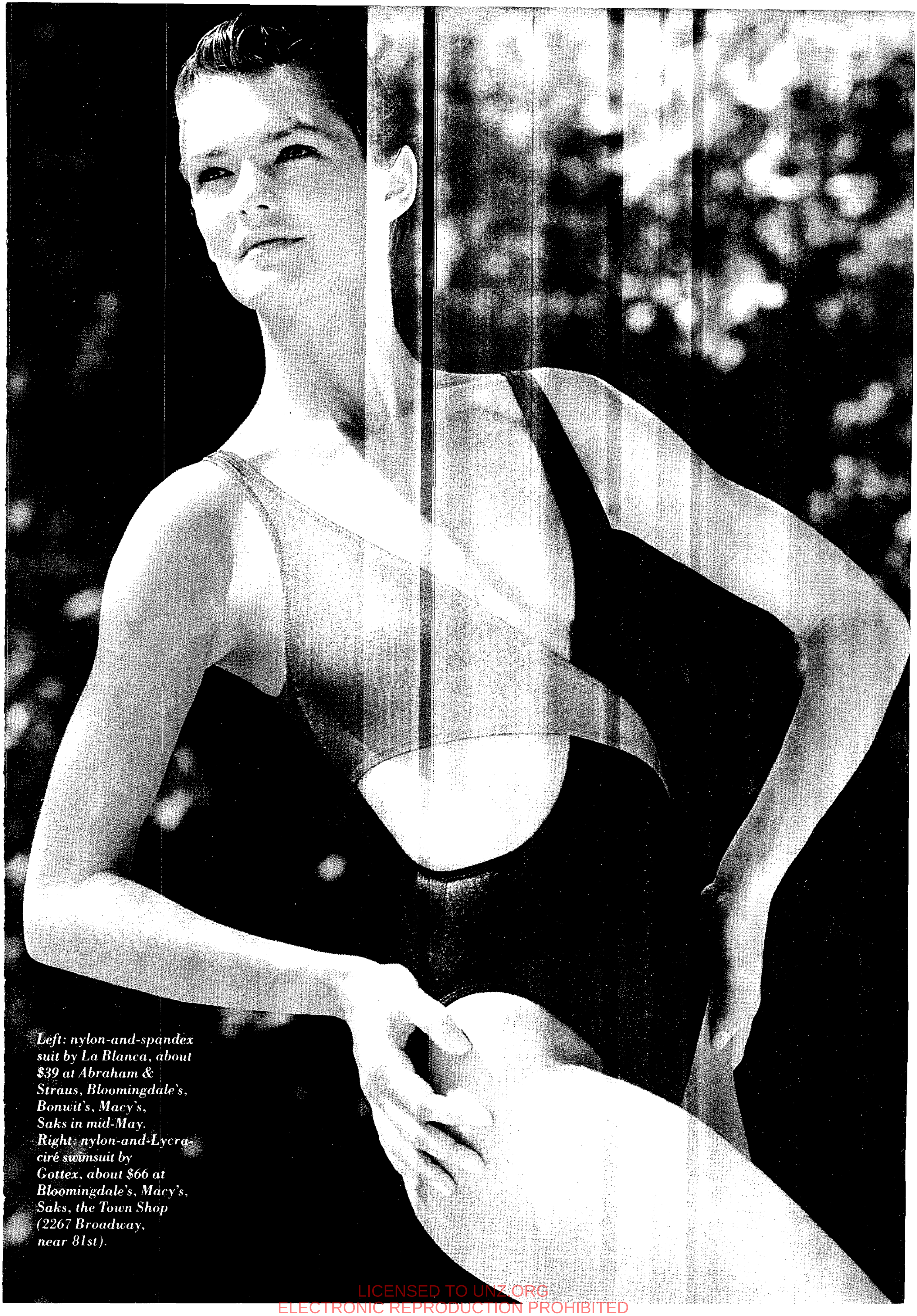




Left: polyester-jersey swimsuit by Norma Kamali, $72 at OMO Norma Kamali (11 West 56th Street) and in early May at Bloomingdale's, Macy's, Saks. Right: nylon-and-Lycra-spandex bathing suit by Harbour Casuals, $36 at Saks and in early May at Macy's.

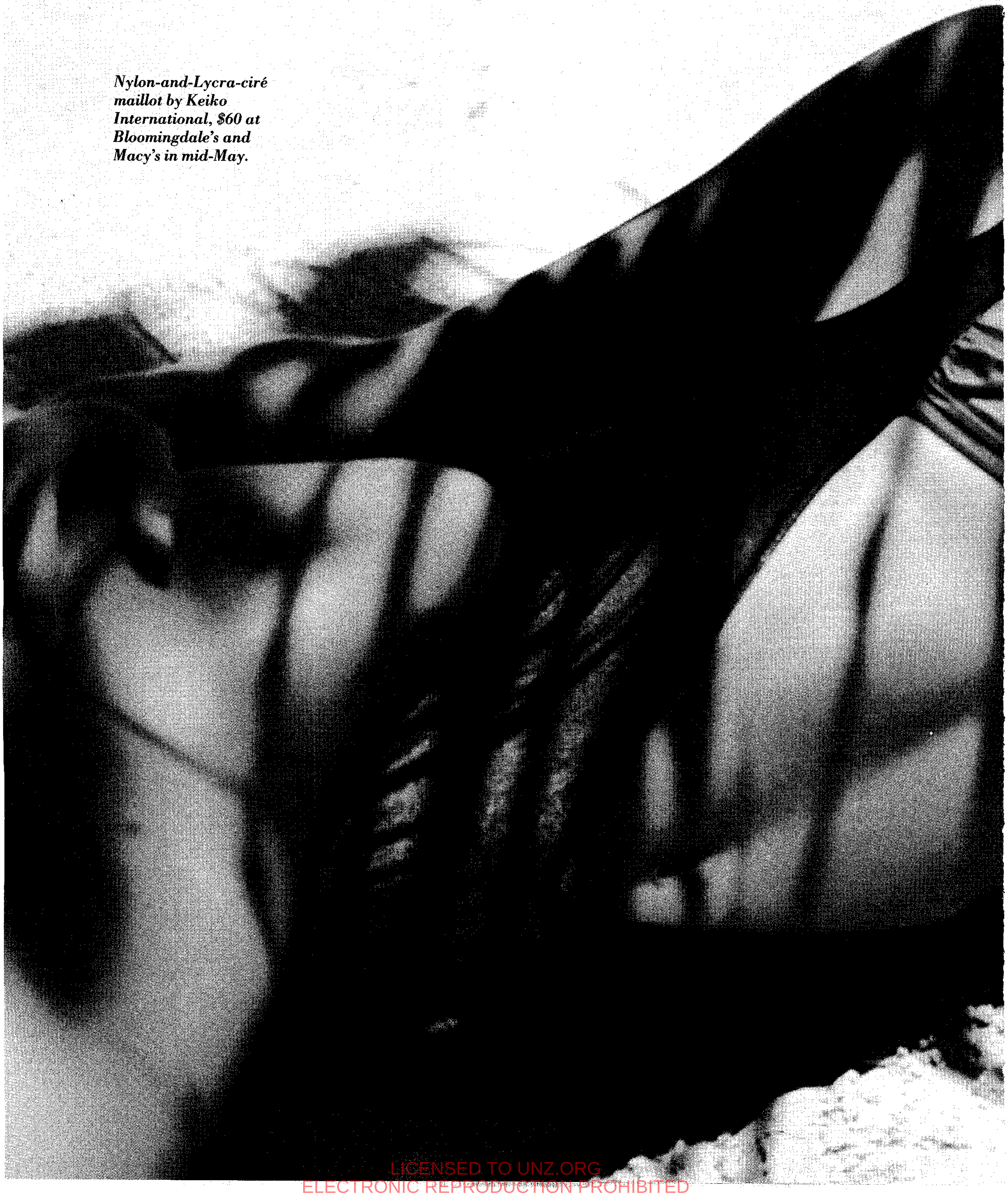
Cotton-and-Lycra swimsuit by Stevi Brooks, $28 at B. Altman and Lord & Taylor in early May.

Hammock from Ad Hoc Softwares.

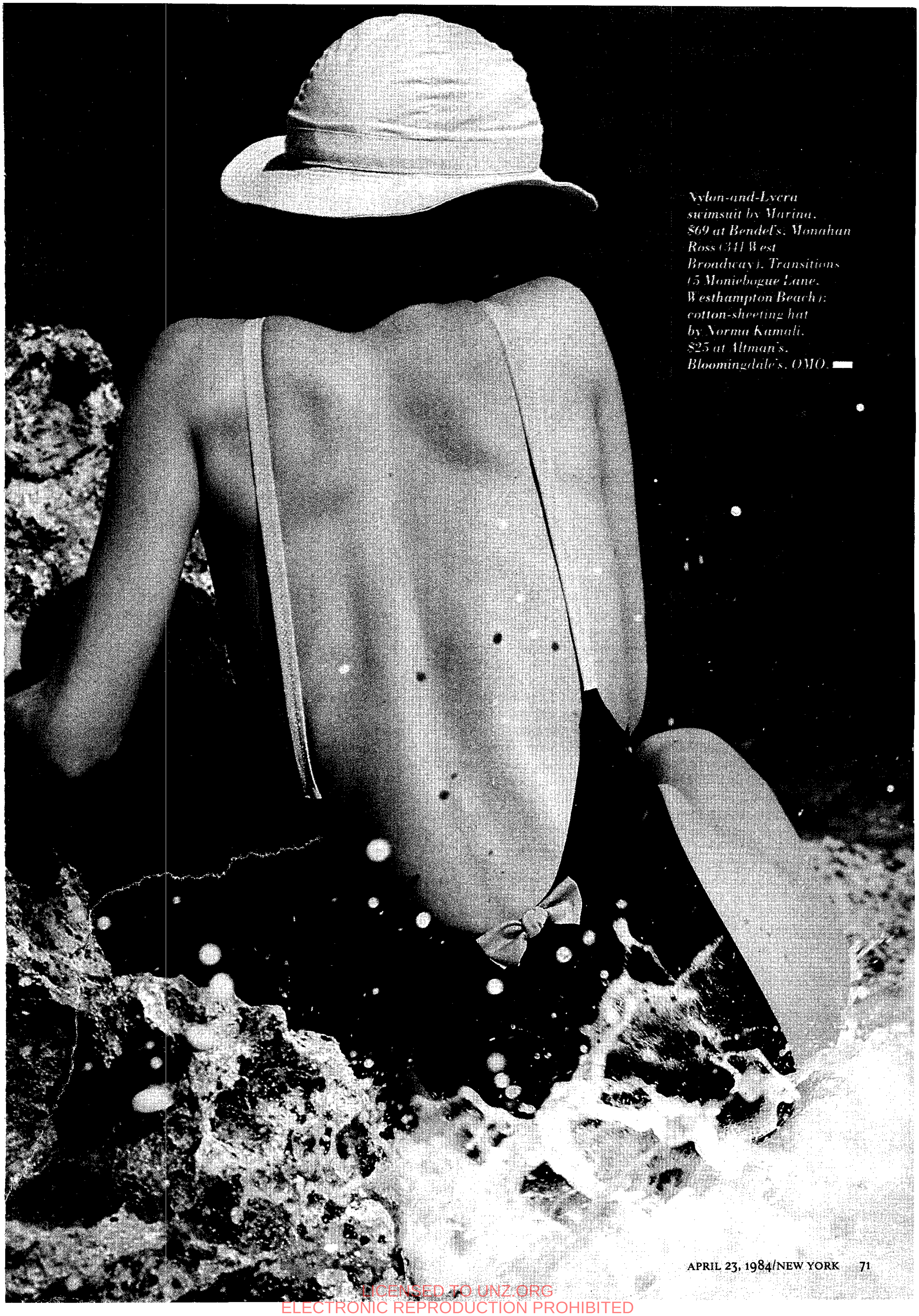


Left: nylon-and-spandex suit by La Blanca, about $39 at Abraham & Straus, Bloomingdale's, Bonwit's, Macy's, Saks in mid-May. Right: nylon-and-Lycra-ciré swimsuit by Gottex, about $66 at Bloomingdale's, Macy's, Saks, the Town Shop (2267 Broadway, near 81st).

Nylon-and-Lycra-ciré maillot by Keiko International, $60 at Bloomingdale's and Macy's in mid-May.



Antron-and-nylon-ciré tank suit by Keiko International, $60 at Bloomingdale's, Career and Campus (58 East 8th Street), Feelings Boutique (2111 86th Street, Brooklyn), Macy's, Saks in mid-May; fleece beach robe by Julio, $90 at Johnny Ward (194 Columbus Avenue, near 68th), Lord & Taylor, Macy's; straw hat by Patricia Underwood, $200 at Barneys, Bergdorf's, Bloomingdale's, Henri Bendel; rubber slippers, $12 at Seven Star Shoe (118 West 22nd Street).



Nylon-and-Lycra swimsuit by Marina. $69 at Bendel's. Monahan Ross (341 West Broadway). Transitions (5 Moniebogue Lane, Westhampton Beach); cotton-sheeting hat by Norma Kamali. $25 at Altman's. Bloomingdale's. OMO. ▬

Health/Patrick Huyghe

VISION OF THE FUTURE

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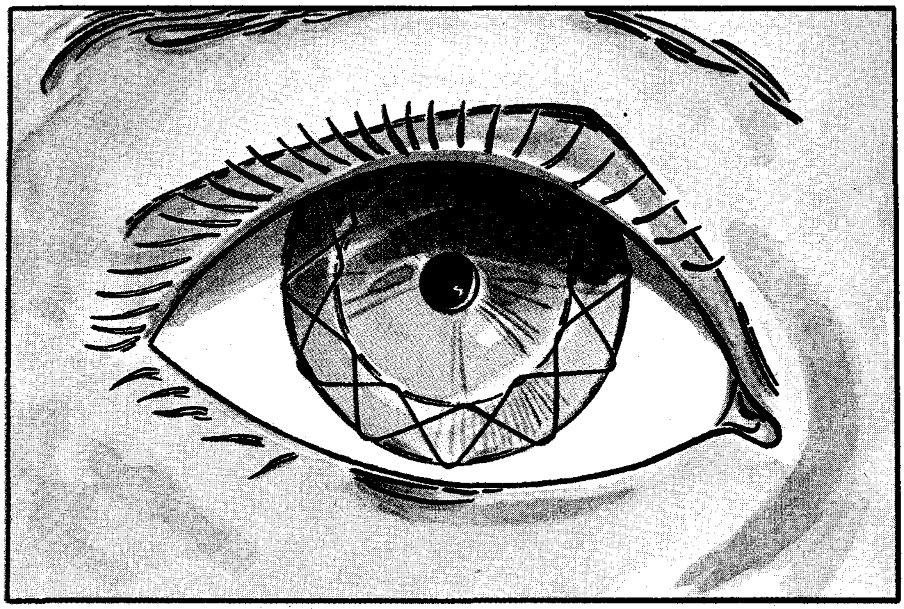

Second sight: *"It's like making a living contact lens out of the patient's own cornea."*

DIANA STOKKE HAS ALWAYS BEEN VERY nearsighted. "My parents would take me for drives in the country as a child," she recalls. "They would point out a particularly colorful bird in a tree, and I would say, 'What tree?' " An ophthalmologist later determined that she had 20/4,000 vision. A person whose vision is worse than 20/400 can't read the big *E* at the top of the eye chart.

Stokke's search for a satisfactory solution led her through the gamut of ophthalmologic remedies, from eyeglasses to every type of contact lens. Then, last fall, her ophthalmologist told her that he would soon be performing an operation, called myopic keratomileusis, or MKM, that might solve her problem. The details of the operation made her cringe, but she decided to try it.

One day last winter, she underwent one of the most ingenious and controversial procedures in modern eye surgery. A section of the cornea of her right eye was sliced off, reshaped to correct for her nearsightedness, and stitched back into place. Three days later, when the ophthalmologist removed the patch, the vision in that eye had already improved to 20/50.

Two weeks after surgery, the stitches were removed, says Stokke, a caterer and cooking teacher in her late thirties, "and my eyesight improved daily. It was the answer to a dream."

Stokke is one of several hundred people who have undergone the operation in this country. It is offered by about a dozen surgeons nationwide, and Stokke's ophthalmologist, Dr. Robert Rubman, is one of the few eye surgeons currently performing MKM in the New York area. "I heard about this procedure during my residency," says 38-year-old Rubman, a graduate of New York University School of Medicine. "I thought it was exciting beyond belief."

Stokke's operation is one of several new procedures in the rapidly growing field of refractive eye surgery. By changing the shape of the cornea so that the light coming into the eye is properly focused on the retina, refractive surgery can correct nearsightedness, farsightedness, and astigmatism.

Rubman feels that this type of surgery could potentially benefit many of those who wear glasses or contacts—some 30 percent of the population by his estimate.

Of all the new refractive procedures, perhaps the most controversial is radial keratotomy. R.K., as it is known, corrects for myopia by flattening the curvature of the central portion of the cornea. Tried first in Japan in the 1930s and refined in the Soviet Union in the 1970s, R.K. in its current form generally involves making radial incisions in the cornea. Too shallow an incision may produce no change in visual acuity; too deep a cut will perforate the eye. Today, hundreds of surgeons offer R.K.'s, and thousands have been performed in the United States since the procedure was introduced here, in 1978.

"But 'miracle' surgeons are giving this procedure a bad name," says Rubman. "It's being spearheaded by a bunch of buccaneers who are touting it as a cure-all. It's not. R.K.'s work best for those with low myopia. The older you are and the less correction you need, the more successful R.K.'s tend to be. The younger you are and the more nearsighted you are, the less successful you'll be with an R.K., because when you're young the white part of the eye is easily deformable, and the cornea may not flatten where you need it the most."

Extremely nearsighted people would probably benefit more from MKM, the operation that Diana Stokke underwent, says Rubman. The genius behind this operation is Dr. Jose Barraquer, an eye surgeon in Bogotá, Colombia, who spent the last twenty years developing the instruments and perfecting the procedure. Rubman learned the operation from Dr. Lee Nordan, a San Diego ophthalmologist who studied with Barraquer.

The technique involves slicing off about 60 to 70 percent of the central portion of the cornea with a cutting tool known as a microkeratome. The sliced corneal disk is then transferred onto a $70,000 machine, called a cryolathe, that freezes the tissue and rotates it while the surgeon carves in the patient's prescription.

"All the adjustments—the curvature of the arc that the tool describes, how far you go into the tissue—have all been determined by computer," says Rubman, who unabashedly revels in modern ophthalmology's new technology. He received his cryolathe last June and spent months practicing on some 60 donor corneas before performing his first operation, in October. "All I have to do," he continues, "is feed in the patient's corneal curvature, the thickness of the section, and how much we want to correct. Everything else is taken care of." Once

Illustration by Kimberly Bulcken.

the correction has been made, the tissue is thawed out and sewn back on the patient's eye. The 54-step procedure is performed under local anesthesia and takes about 90 minutes.

"It's like making a living contact lens out of the patient's own cornea," says Rubman, who performs his surgery at Palisades General Hospital, in North Bergen, New Jersey. "It's really exciting to be able to rehabilitate the eye in this way." But it's only within the last couple of years that the cryolathe has become reliable enough for ophthalmologists to undertake this procedure with confidence. The major turning point was the introduction of digital monitors. Accurate to one-thousandth of a millimeter, the readouts now give the surgeon the precise location of his cutting tool as it shaves the corneal disk.

A refractive procedure similar to MKM is hypermetropic keratomileusis. HKM is utilized by some surgeons to treat farsightedness in patients whose previous eye surgery precludes an implant or contact lenses. The procedure involves shaving the patient's own corneal disk in such a way that when it is sewn back on the eye the center of the cornea bulges out slightly. Advocates of the procedure claim it produces better, quicker results with fewer complications than two rival operations, both of which involve donor corneas.

Several techniques are also available to control astigmatism. Again, a new one, known as the Ruiz procedure, is preferred by some ophthalmologists to two of the field's oldest procedures.

No one can guarantee that the new operations will result in perfect vision. "But we are fairly certain that we can get a patient to see 20/40 or better," says Rubman, who is on the staffs of Mount Sinai Medical Center and Manhattan Eye, Ear, and Throat Hospital. "We are aiming for driving vision without correction. So far, our results have been even better than that. All these procedures can be fine-tuned, and they can be repeated. That's the nice thing about them." While patients may notice improvements as soon as the eye patch comes off, exactly how much each individual's vision will improve is impossible to determine until several weeks or months have passed.

Despite its promise, refractive eye surgery is not for everyone. First, it cannot correct presbyopia—the difficulty that older people have seeing up close; second, it cannot be performed on diseased corneas; and third, it cannot improve on a person's best corrected vision. "If your potential was only 20/50 before the operation, you will only be able to see 20/50 afterwards," says Rubman. "But if the potential is there for 20/20, there is an excellent chance that you will see in the 20/20 range afterwards.

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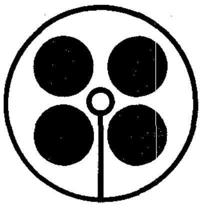

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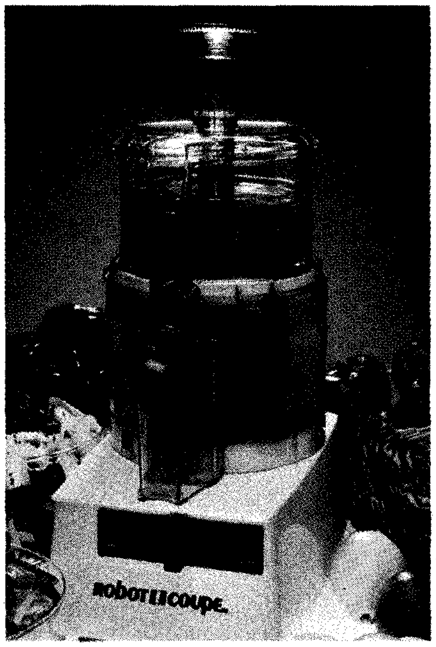

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"In my practice, 4 to 5 percent of the patients are unhappy contact-lens wearers, or at least lenses didn't fulfill their expectations," says Rubman. "These people are good candidates for refractive surgery."

A major issue for those considering refractive surgery is the expense. While eyeglasses run anywhere from $80 to $200 and contacts can cost up to $600, the going rate for an R.K. or a Ruiz is about $2,000 for each eye, and MKM's and HKM's are about $3,500 for each eye. While a few insurance companies will cover these procedures, some will make only a "contribution," and others refuse to cover them at all.

The ophthalmologists who offer these operations are either applauded by colleagues for their courage and innovation or accused of overenthusiasm for unproved procedures.

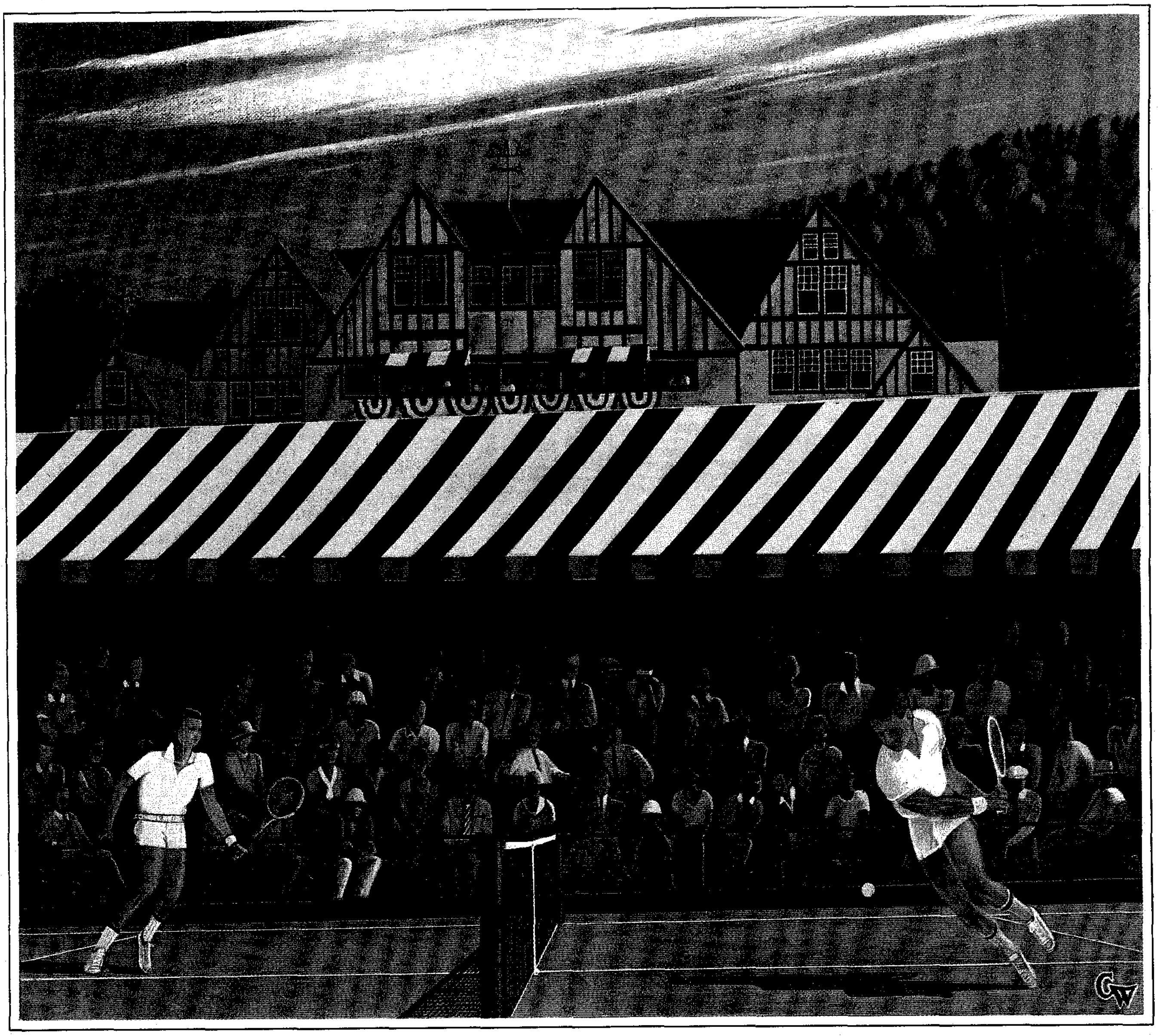
The more conservative ophthalmologists think that most of the problems being treated by refractive surgery are better handled with glasses or contacts. They are alarmed by the recent surge of interest in these procedures. They worry that some doctors are operating without the benefit of long-term follow-up studies.

"The techniques look promising," admits Dr. D. Jackson Coleman, head of the department of ophthalmology at New York Hospital–Cornell Medical Center. "But, as surgical procedures, they are new enough and potentially dangerous enough that they need to be evaluated a great deal more before we would consider them beyond an experimental or desperate situation. The techniques are relatively safe, but the full range of complications has not yet been established. They could be appropriate for a man whose career goals can't otherwise be fulfilled. To me that's a relatively desperate case. But I think in general it's still too early to offer them to the public as a new breakthrough."

Rubman and the dozen or so other ophthalmologists who perform these operations insist that in the right hands they are safe, sound, and ethical. "There has never been an eye loss due to infection," says Rubman, "and the problem of scarring has been largely eliminated by careful technique. As the equipment has gotten more refined, the results have improved, and many of the complications have been eliminated."

After weighing all the pros and cons, it is the patient who must make the final decision. "It was my sense of trust and confidence in Dr. Rubman that finally convinced me to have the operation," says Diana Stokke. She is waiting for the vision in her right eye to stabilize completely before having surgery on her left eye. "When anyone asks me if the operation was worth it, I say it was indeed. I think it will change people's lives." ■

Mercedes Tournament of Champions



Forest Hills
May 5-13, 1984

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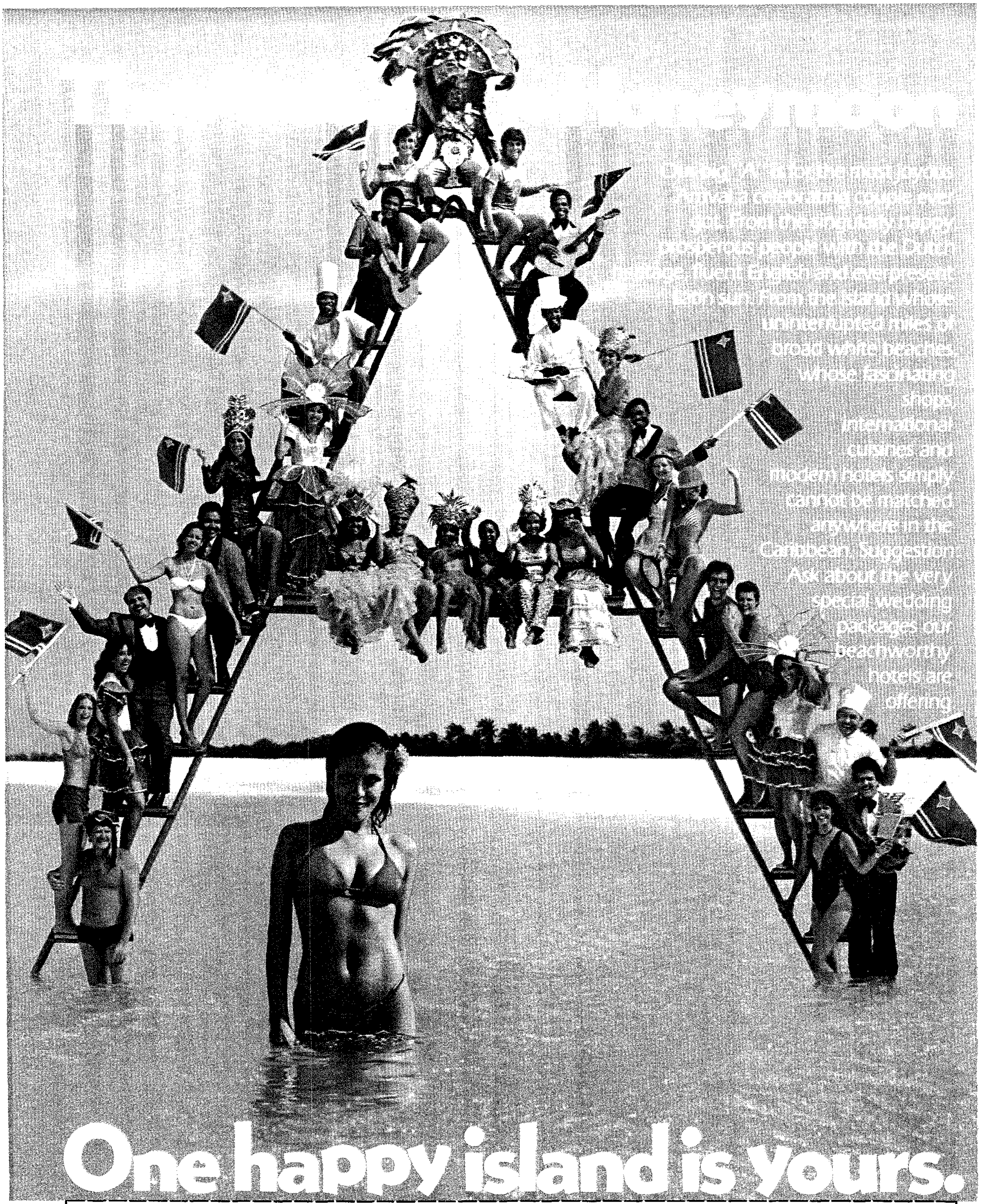
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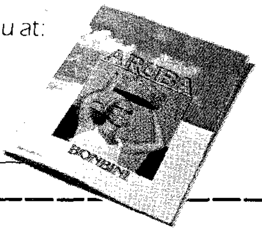

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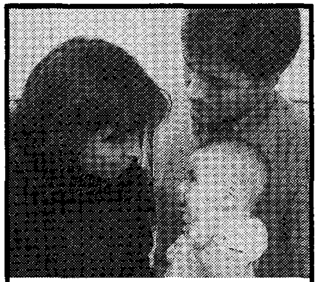

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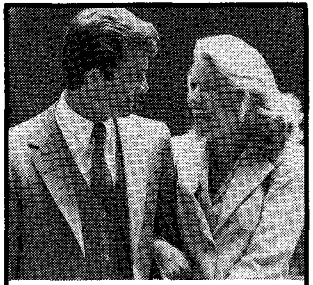

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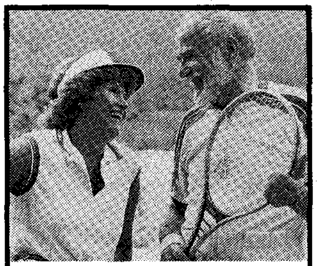

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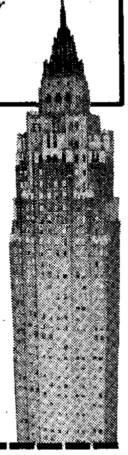

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NYM-484

A Cast of Champions

BY ARTHUR ASHE

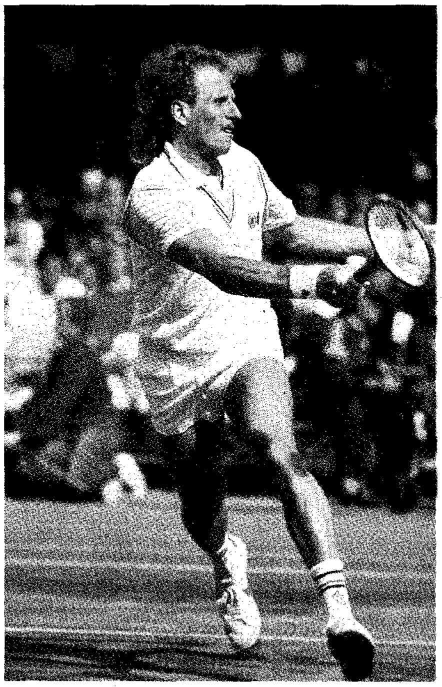
The Mercedes Tournament of Champions at Forest Hills comes about as close as any American tour event in connecting tennis's illustrious past with its contemporary superstars. For a generation following World War II, Pancho Gonzales was the premier name in the sport. And it was here at the West Side Tennis Club that he made his name.

Now a new, decidedly younger, more sophisticated crop of players travels about the world at supersonic speeds to satisfy a demand nonexistent in Gonzales's prime. More regularly available expert instruction, more junior events, and, most of all, more regular television coverage of tournaments have transformed Gonzales's barnstorming era into a multi-million-dollar tour of tennis entertainment.

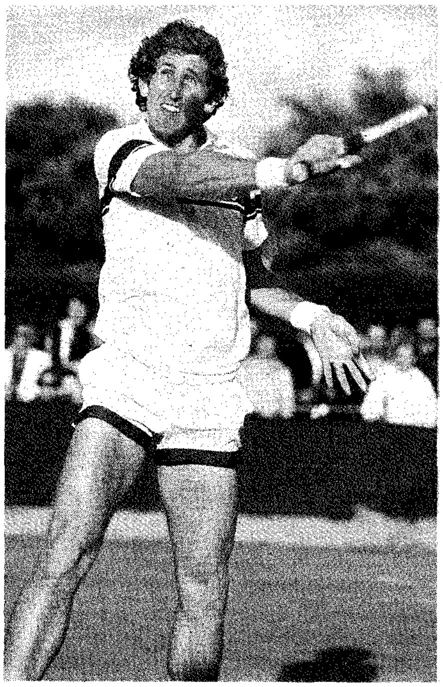
Though the public is constantly bombarded with the latest news about the top stars of the circuit, only snippets appear about their supporting cast. Since most events are 32- or 64-man draw affairs, the heart of the tour is made up of journeymen players and pretenders—those with ATP (Association of Tennis Professionals) rankings between ten and 100. Like McEnroe, Lendl, and Connors, some have enjoyed a significant measure of success. Vitas Gerulaitis and Brian Gottfried are good examples.

Gerulaitis, the son of a Lithuanian immigrant, grew up just a 20-minute car ride away from Forest Hills. If anyone can claim to have the home-court advantage at the West Side Tennis Club, it is Gerulaitis. He has enjoyed spectacular success in the past because of his fast feet, penetrating volley, and marathon-quality stamina.

Experts still wonder why Gerulaitis has never won any of the top three events—Wimbledon, the U.S. Open, or the French Open. A relentless combatant, Gerulaitis remains a feared opponent because he covers the court so well and never gets tired. As a past winner of the Italian, Australian, and ATP titles, his experience is without question. It now remains to be seen if the long years on the tour have dulled the enthusiasm necessary to stay the course.



Although Gerulaitis was the champion at Forest Hills in 1980, McEnroe proved too great an opponent for him in the finals of the 1983 event.



Brian Gottfried's game is aggressive, yet contains enough classical strokes to make it a pleasure to watch.

Brian Gottfried is among the few players possessing the dedication of the consummate tour professional. He is a bit self-effacing, polite, and talented. No one, save possibly Guillermo Vilas, puts in as many hours on the practice court. In fact, if you happen to be strolling along the paths that separate the courts at the West Side Tennis Club, the chances are about one in four that Gottfried will be volleying a few balls nearby.

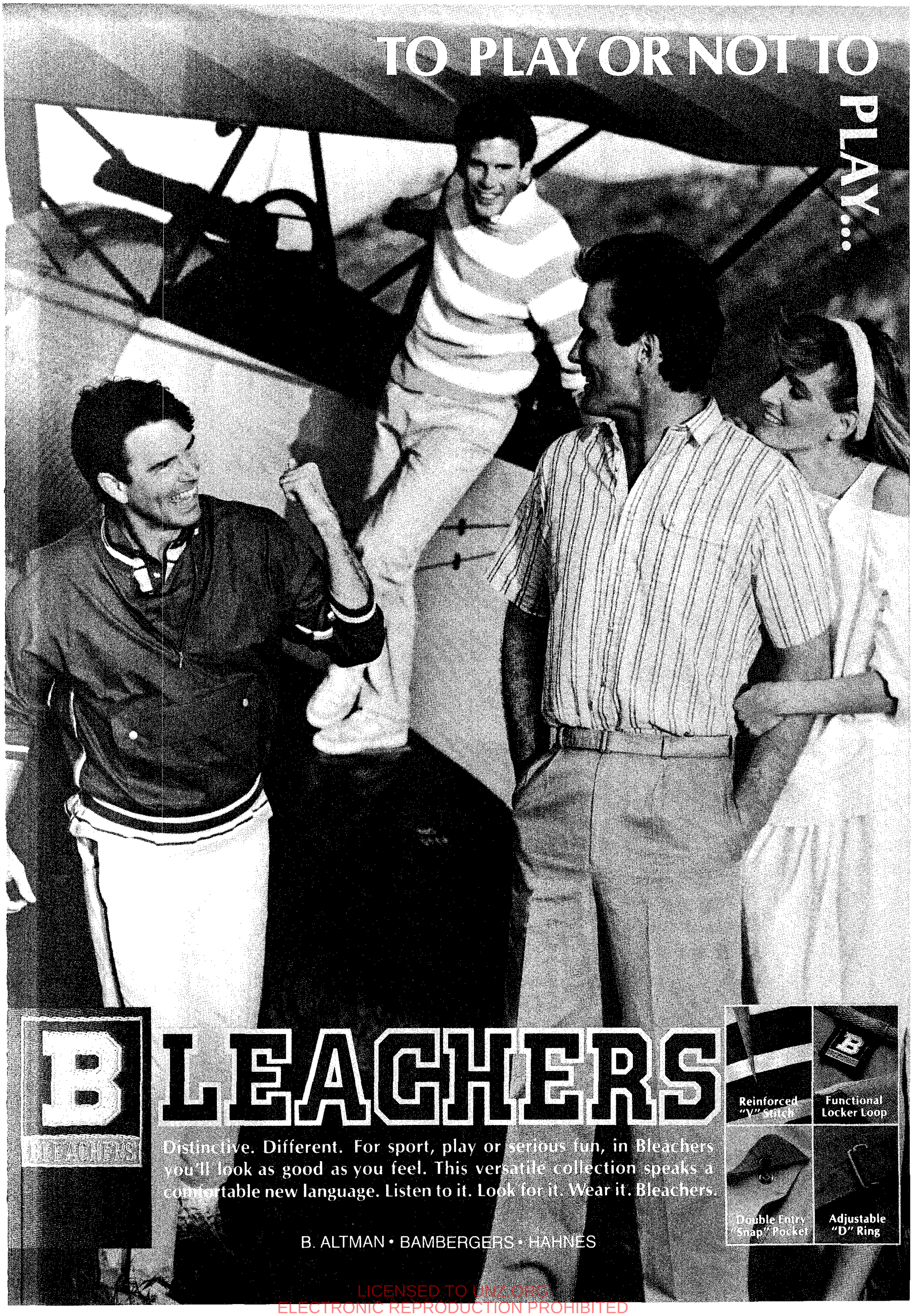
Only a few years ago, Gottfried was better known for his doubles prowess with Raul Ramirez, having won the Wimbledon and French titles. In 1977, he was named by *Tennis Magazine* to a number four world ranking, one notch above Gerulaitis. He is also no stranger to national singles championships. He won the Boys' 12 singles in 1964 and the Boys' 18 singles in 1970. He is a joy to watch, with classical strokes that are rare in today's tennis.

Another player with a lot of promise is Jimmy Arias. Unlike Gottfried, Arias had little claim to fame as a junior, winning only the Boys' 14 singles title in 1977. Now, at 19, Arias is already a tour veteran of three-and-a-half years. Millions will recall his ripping forehand at last year's U.S. Open, where he reached the semi-finals.

Here at the Mercedes Tournament of Champions, Arias wants to reinforce his slow-court credentials. If anyone were to list the top American male players by the surfaces they excel on, Arias would lead the clay-court list. As winner of the 1983 Italian and U.S. Clay Court titles, he surely ranks as one of the favorites for the clay-court Mercedes event.

Arias came out of one of those much discussed "tennis factories"—in his case, the Nick Bollettieri Tennis Academy—where promising young players go to school in the morning and hit thousands of tennis balls in the afternoon. Like Connors, he is a fighter. In last year's U.S. Clay Court final against Andres Gomez, after being down 3-5 in the third set on a sweltering summer day, he calmly won four straight games to cap off an outstanding clay-court

(continued on page 6A)



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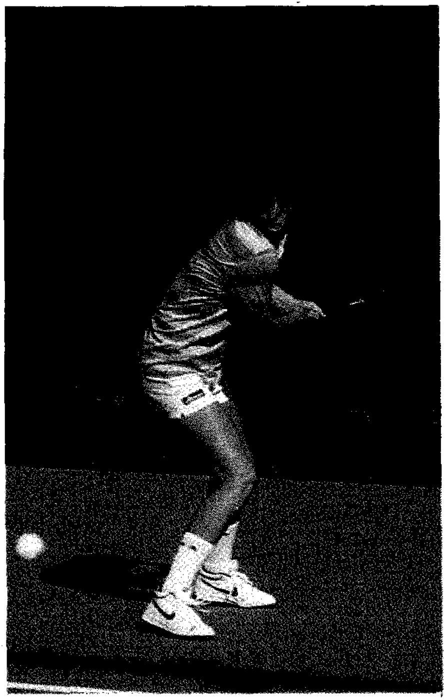
A Cast of Champions

season. The son of a Cuban expatriate, Arias has dedicated 1984 to shoring up his number six world-ranking and proving to all that he can play on any surface.

"It's amazing that everybody thinks I can only play on clay," he says. "I reached the semis of the ATP Championship [on hard courts], and the semis of the [U.S.] Open. But people say you've got to win those events to get the hard-court credentials."

Weighing in at about 152 pounds, Arias has the hardest forehand around. He literally lifts himself off the ground on the follow-through. His major weakness is his serve, which he is trying to correct. "I've got to begin thinking of my serve as a potent weapon instead of just a way to start the point. But I'm still young. I'm still learning. I'll figure it out," says Arias.

As winner on clay in the Italian Championship, Arias has already distinguished himself. He and Gerulaitis are the only American players to have claimed that title since Barry McKay's win in 1960.



16-year-old Aaron Krickstein burst onto the tennis scene last summer when he defeated Vitas Gerulaitis in the quarter-finals of the U.S. Open.

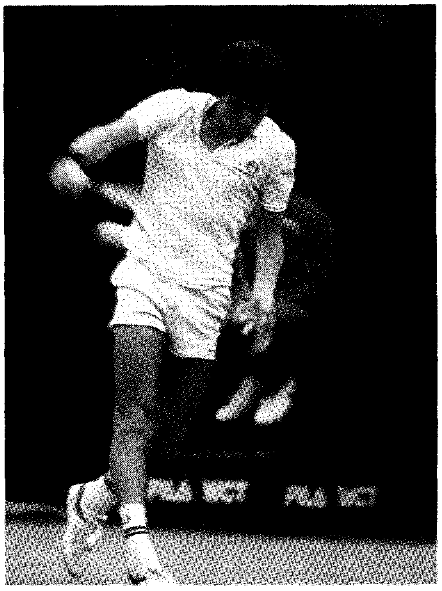
Another, even younger, hopeful is the sixteen-year-old sensation, Aaron Krickstein. In upsetting Gerulaitis in last year's U.S. Open quarter-finals, he became the youngest player to defeat a seeded entrant in Open history. A good friend of Arias, he, too, trained at the Nick Bollettieri Tennis Academy where he honed his own lethal forehand, something even the top ten players rave about.

Krickstein is a shy teenager who needs experience and freedom from injuries to reach his potential. As captain of the American Davis Cup team, I named him as practice player. Krickstein went on to give Elliot Teltscher and John McEnroe all they could handle. "He's certainly got a pretty good forehand," says McEnroe, "but his volley could use a little work." At the Mercedes Tournament of Champions, don't be surprised if this young sensation is still around on finals weekend.

From the rest of the crop of champions, one other bears special mention: Nduka Odizor. Odizor, 25, is a late bloomer. He is a superb athlete like Gerulaitis, relying on a quick set of feet that amazes his fellow players. Born in Nigeria and groomed at the University of Houston (like his countryman, Akeem Olajuwon, the basketball player), Odizor will simply stun you with his court coverage and leaping ability.

Odizor will be joining other young stars on their way up at the upcoming Mercedes event. The West Side Tennis Club, distinctive not only for its notable past but on a more technical level for its Har-Tru playing surface, is a perfect setting for anything to happen. With the top three stars in contention and any of a number of rising talents ready to challenge them, there will certainly be plenty of excitement. Nostalgia aside, Pancho Gonzales and company would have been hard pressed to put on a better show.

Arthur Ashe, former #1 tennis player in the world and now the captain of the U.S. Davis Cup team, contributes to numerous publications and is a commentator for ABC. He also co-authored the tennis diary, Portrait In Motion.



Ranked sixth in the world, Jimmy Arias has a game often characterized by quickness and top spin. He is particularly strong on clay surfaces.

Tournament Information

Main Event
Sunday, May 6 through Sunday, May 13. Daily ticket admits the holder to a full schedule of afternoon and evening matches—beginning at noon and concluding under the stadium lights. Semi-finals scheduled for May 12, 12:15 PM. Finals scheduled for May 13, 12:15 PM.

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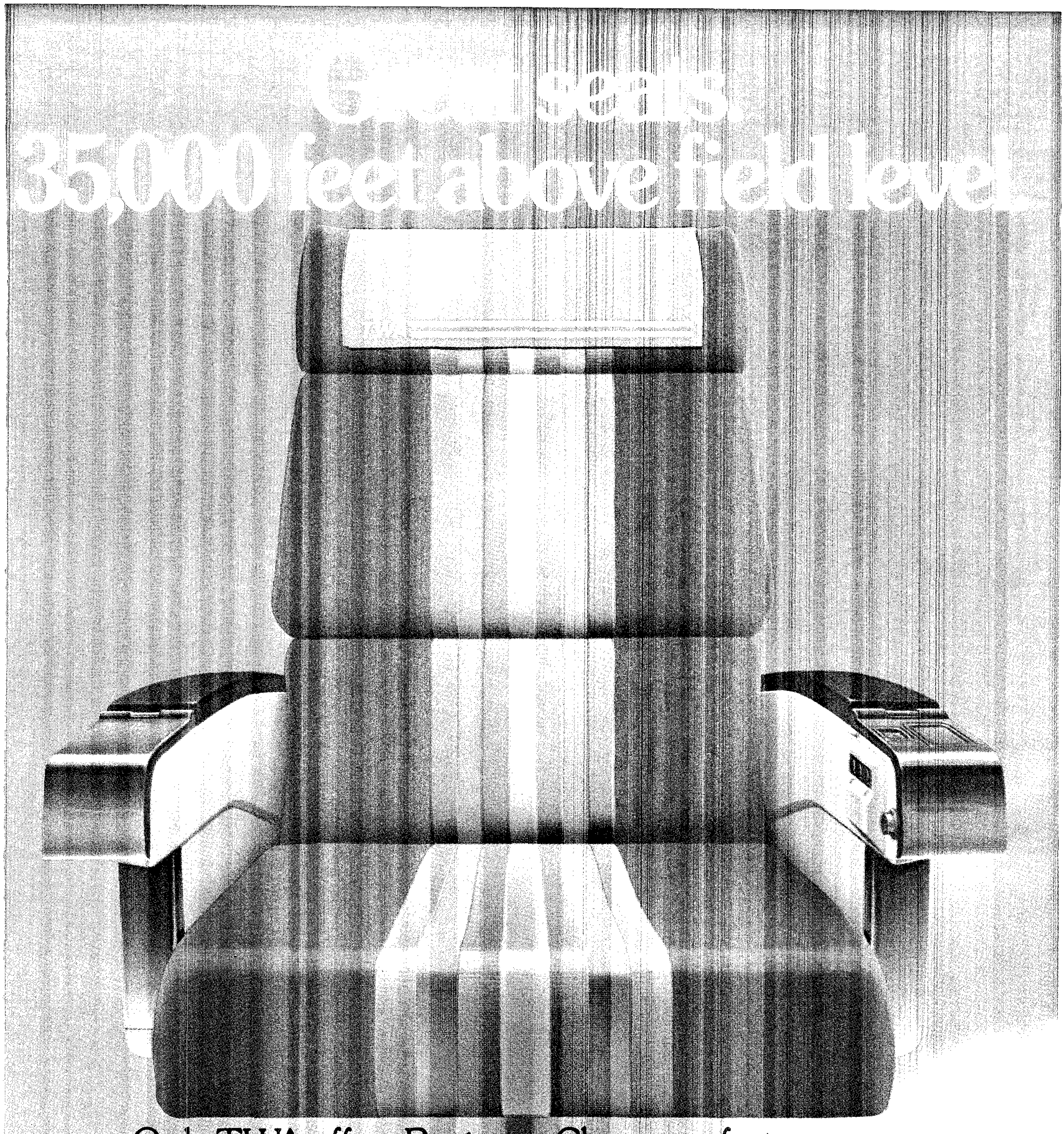

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There is a still stronger reason why the Supplemental Restraint System concept does not work backward from the exotic air bag but forward from the familiar seat belt. Most serious automobile accident injuries result from the occupants being flung out of the car or against portions of its interior. And the fact remains that three-point seat belts represent the single most effective known defense against this risk. They are, in a word, indispensable.

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In the milliseconds following a major frontal impact,

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illiseconds it can sense a major frontal impact, inflate the driver's air bag, and tighten the front passenger's three-point seat belt.

a built-in crash sensor electronically triggers two generators. One generator inflates the driver's air bag to insert a protective cushion between his head and the steering wheel–before he has even begun moving forward in reaction to the impact. The other generator simultaneously activates a pulley to tighten the front passenger's seat belt and restrain his body before it can start moving forward.

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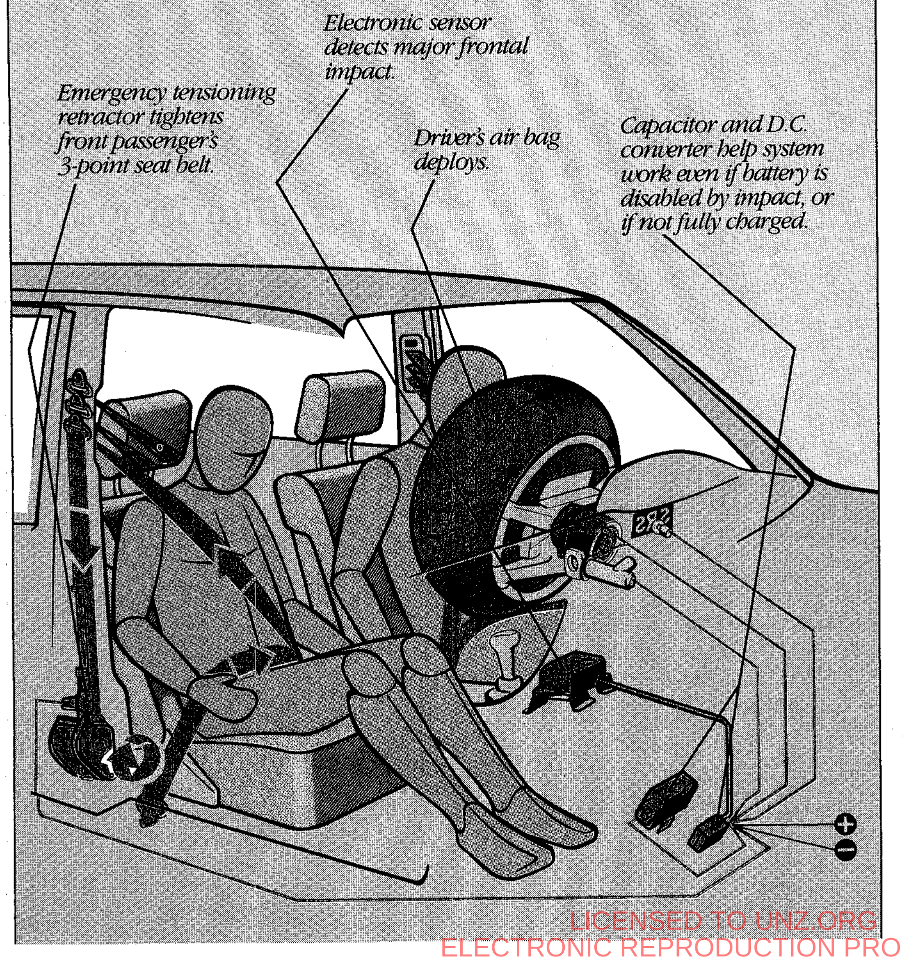
ANATOMY OF THE SUPPLEMENTAL RESTRAINT SYSTEM


Electronic sensor detects major frontal impact.
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+
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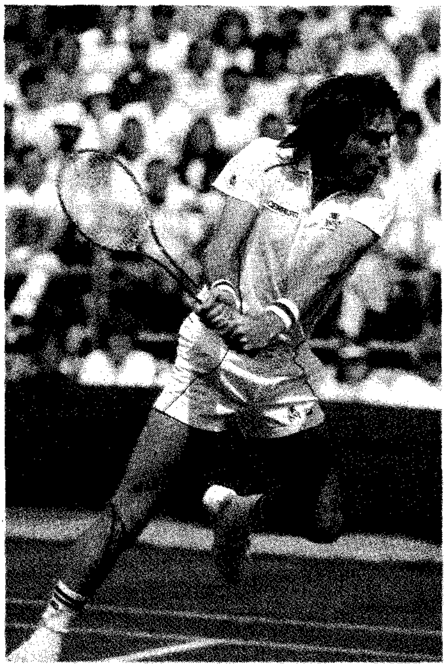
The Top Three Compete

BY PETER BODO

For the promoters of tennis tournaments, success is usually as easy as 1-2-3—that is, having the top three players in the world—currently, John McEnroe, Ivan Lendl, and Jimmy Connors—appear in the same tournament. But the top three players rarely compete in the same event. This is what makes the 1984 Mercedes Tournament of Champions at the renowned West Side Tennis Club so special, for it is here on May 6-13 that McEnroe, Lendl, and Connors will all be present.

These top three players span a generation of tennis stars. Connors, at 31, is the consummate and dedicated veteran. McEnroe, at 25, represents the tennis player as cult figure and pop hero. His complex nature and dramatic, controversial behavior expand McEnroe's performance beyond the tape of the traditional court. If Connors made a larger public respect the tennis player as an athlete, McEnroe makes fans aware of the source of struggle, frustration, satisfaction, and achievement inherent in the game. McEnroe is the player who implicitly argues that tennis is more than an athletic skill. It is a theatrical spectacle, a revelation of personality that can be as riveting and provocative as any role played by an actor.



A favorite of New York area spectators, Jimmy Connors brings an acrobatic zest to his game.

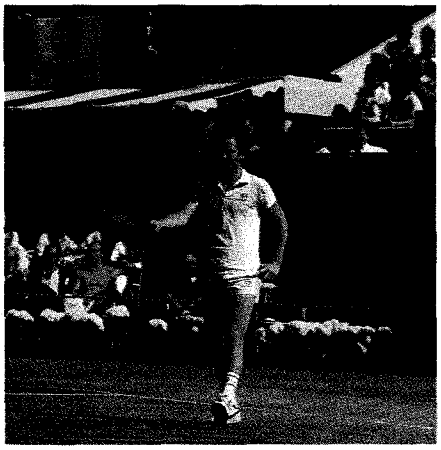
Thirteen months younger than McEnroe, Ivan Lendl has emerged as the quintessential young athlete in an era during which pro sports have become a staggering commercial enterprise and an entertainment of unprecedented popularity. Because of his Czechoslovakian background, Lendl is a symbol of the sport's international flavor and a testament to the open nature of the pro tour. In a few short years, Lendl's entire way of life has drastically changed. He represents the opportunities and pitfalls that have come to characterize pro tennis.

The atmosphere and tone of professional tennis today have, in large part, been set by Jimmy Connors. Although the product of a strong family tennis tradition, Connors did not emerge from the country club. He came from the industrial suburb of East St. Louis, where his talent was nurtured by his mother and grandmother, two women who loved tennis not in any social context but as pure sport.

Tennis has a reputation as a pastime for the privileged, but this is changing in the populist course of the American experience. Tennis, after all, has always had a strong public tradition. Many of our great champions, including Billie Jean King and Arthur Ashe, come from anything but patrician backgrounds.

Yet it was Connors who catapulted the game to where it is today, bringing to it an image of hard-boiled athleticism. He made the average spectator privy to the intensity required to play the game at the highest level. He revealed the important role of the killer instinct and he communicated a sense of determination, concentration, and even the abandon that now characterize the sport. And in an age where the credibility of professional tennis has been sorely tested, Connors has stood fast. His dedication and undying enthusiasm remain a shining example in an era of internal political bickerings, of problems created by rampant commercialism as well as the vagaries of individual behavior. Testimony to his perseverance came in 1982, when Connors won Wimbledon and the U.S. Open to reclaim the world No. 1 ranking after four years of frustration in the pre-eminent

(continued on page 12A)



McEnroe's seemingly unlimited athletic skill on the tennis court is accompanied by a theatrical display of personality.

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The Top Three Compete

Grand Slam events. That comeback was a vindication and an achievement that will give Connors a privileged place in the annals of the game. It brought to his career a rare dimension, elevating his professionalism and determination to the level of the heroic.

Fortunately, Connors was able to communicate the distinguishing elements of his personality in his game. Connors swarms all over the court, throwing himself into every groundstroke and attacking each volley and overhead with acrobatic zest. He plays all-court tennis, hitting the ball flat and hard. Connors can hit a winner from any area of the court—but he can refrain from trying to hit one as well, a quality that makes him a formidable clay-court player. He is especially comfortable on the gray-green Har-Tru which is slightly faster than the red European clay, and it is on this surface that he will compete at the Mercedes Tournament of Champions.

Deft, artistic John McEnroe will also feel comfortable on the clay of the West Side Tennis Club. Har-Tru is not McEnroe's favorite surface, yet the perfectionist from nearby Douglaston, Queens, is the defending champion of the Mercedes Tournament of Champions. Last year, he played sublime, beguiling tennis at the West Side Tennis Club, commanding the stadium court like a Shakespearean actor portraying Richard III.

McEnroe and Connors provide a fascinating contrast in temperament. Connors is a man reconciled to his profession, secure in his identity, imbued with a natural exuberance and joy that manifest themselves every time he steps onto a tennis court. McEnroe is a brooding, introspective, anxiety-prone player for whom tennis seems like a monumental, bitter struggle against the conventional. Like some other people of artistic temperament, McEnroe seems to thrive on rebellion, on the testing of boundaries, and in the role of the outcast.

One of the greatest attractions of tennis is its nature as a game of personality in which reactions to stress and pressure are varied and evident in its top players. McEnroe makes tennis seem like a life-or-death matter, and he projects desperation better than any of his peers. Conventional sports wisdom maintains that personality should be submerged in performance, a maxim that is a key to successful, but not necessarily fascinating, tennis. McEnroe embodies the flagrant disregard of that principle. He thereby expands the boundaries of tennis in a controversial, remarkable way. McEnroe's dramatic persona raises tennis to the level of theater, taking the game onto a bigger stage. The sources, consequences, and implications of his conduct are debated in ways that sports rarely elicits.

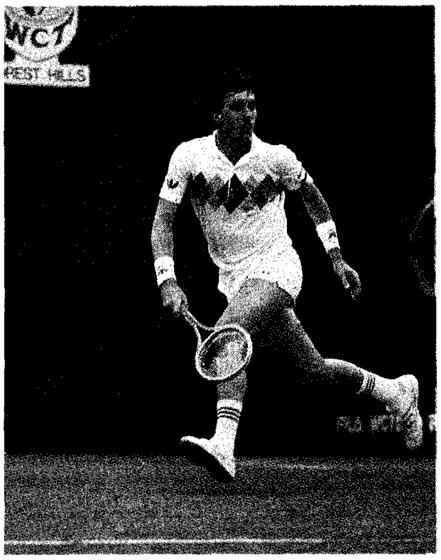
Standing squarely in the way of McEnroe's title defense will be his emotional opposite, Ivan Lendl. The lad from Czechoslovakia chose early in his career to cultivate a cool, deadpan, aloof image, reasoning that it was the best way to instill respect in his rivals. Lendl has earned that respect, but his consistency and success are marred by his failure thus far to win a Grand Slam title. Until he does so, McEnroe and Connors will enjoy a conspicuous psychological edge over Lendl in any big match they play.

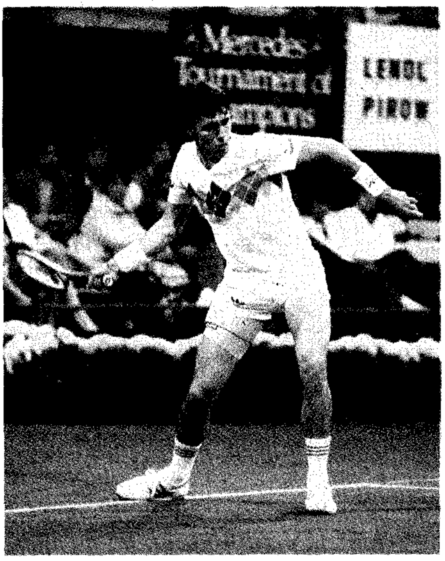
The troubles Lendl has encountered in Grand Slam tournaments tell us something about the nature of the pro game in the past few years. Over that period, Lendl has demonstrated great consistency and impressive stamina, but he has failed to peak on the right occasions. Lendl has amassed great material rewards, and it is difficult to overestimate the importance of those riches to an impressionable boy from Czechoslovakia. But have those riches corrupted Lendl's motivation? Lendl became a dominant star in tennis without taking the titles that in the past have been requisites for fame and recognition. We will see whether he is able to find the motivation to win those major titles.

In 1982, Lendl set a new single-season prize money mark with a total of $1.9 million. He also recorded a distinguished winning streak of 44 matches, yet he decided to skip Wimbledon. It can be argued that Lendl took professionalism over the edge with the unsentimental, logical precision of a pocket calculator. The boy from behind the Iron Curtain has proven himself a consummate capitalist, but he has not yet proven himself a consummate tennis player. The 1984 Mercedes Tournament of Champions will be one of the first major tests for Lendl in a year of great professional significance.

Among the top three players, Lendl will be most comfortable on the Har-Tru of the West Side Tennis Club. He prefers to play from the baseline, thumping the ball with a forehand of remarkable power and consistency. At one stage, Lendl held seven straight victories over McEnroe, and he has triumphed over Connors on several important occasions. He remains the odd man out in the top three, but that may be a great source of motivation for Lendl. It certainly is an intriguing source of speculation as tennis aficionados look toward this year's tournament and the excitement that is certain to result.

Peter Bodo is a contributing editor to Tennis Magazine *who lives in New York City. He is also a contributor to various tennis and general interest publications, and the author of* Inside Tennis, A Season on the Pro Tour.





After taking this title in less than 49 minutes in 1982, Ivan Lendl was upset in the second round of last year's Mercedes Tournament of Champions by Frenchman Henri LeConte.

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Improve Your Game by Watching the Pros

BY PETER SCHWED

Tennis players who also enjoy the game as spectators will have the chance to see the world's best compete at the Mercedes Tournament of Champions. There are so many gifted athletes displaying such a variety of individual techniques that any player can profit by studying those aspects of a star's game he feels he could adopt. There are no inflexible rights or wrongs when it comes to tennis strokes, despite what traditional instruction dictates. Champions have triumphed using wildly varying styles. While emulating one star's methods might be catastrophic to an individual player-spectator's game, copying another's might be of great benefit. Consider the contrasting styles of Jimmy Connors and John McEnroe.

Despite the aggressiveness that allows Connors an uncomfortably small margin for error, he is an ideal model for most spectator-students. You will observe Connors plays mostly "by the book." His backswing is straight back. On a low volley, he bends his knees exactly as far down as will expedite the most effective shot. Whenever possible, he turns his side to the net in preference to hitting from an open stance. In fact, when you watch him on the Har-Tru of the Mercedes Tournament, you'll see Connors allowing sufficient time to turn. Of course, one of his greatest assets is his unquenchable competitiveness. It is exhilarating and inspiring to observe. His game is one to emulate. If you can.

What about John McEnroe? Unless you are blessed with the truly extraordinary physical gifts he has, you'll have a difficult time copying his game. Here is a man who gets up to the net on his service faster than anyone. When he has to play a low volley off the return, he blocks the ball at knee-height while standing almost erect! McEnroe obviously does it consistently and effectively, but I've never seen anyone else who could. Then there's McEnroe's serve, the most unusual and the most effective part of his game. It may be tempting to try that unique stance—facing sidecourt with both feet parallel to and almost touching the service line—because McEnroe makes it work so well. But I advise you to watch him closely before you try it.

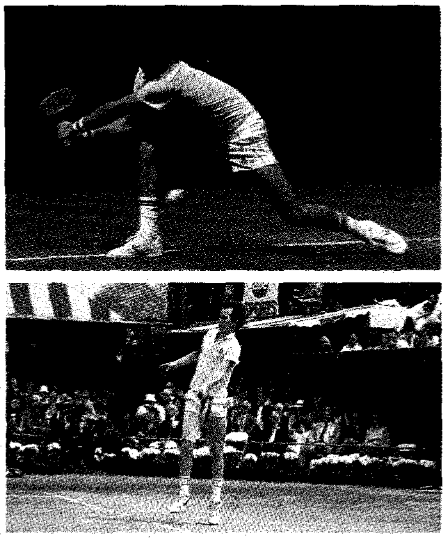
Speaking of the service, there is that critical aspect of it: the toss. At Forest Hills you'll notice most players toss traditionally, flicking the fingers from upraised arm to a point at or slightly higher than intended impact with the racquet. That's the best method for almost any player. But suppose you're an ardent Ivan Lendl fan, and consider his service the best in the game and want to mirror it? Lendl tosses the ball so high that rain clouds threaten it. No one except Lendl —and a great number of hackers—has so high a toss. Marvel over his serve—but don't try to copy his toss.

If you are intrigued by an unusual toss and talented enough to imitate a pro's, the one to watch is Steve Denton's. His is the exact opposite of Lendl's. He hits the ball on its way up before it reaches the height it would attain, and the result is a fast, deceptive-looking serve.

What about copying the two-handed backhand, now extremely popular, or even the two-handed forehand? You should be able to find a few examples of each to study at the Mercedes event. It's appealing to many casual players, and the only argument that's brought against using two hands—that one can't stretch as far for a ball—hasn't much weight when you see how brilliantly stars of both sexes employ the technique. So by all means study the way your two-handed favorites play, and adopt the technique if you feel it will work for you.

Ivan Lendl (right) has great success hitting the ball as it comes down from an unusually high toss, whereas Steve Denton (top) hits the ball before it ever reaches the top of his toss.

Two equally successful champions display vastly different styles: While Connors will almost touch the ground with his knees to return a volley, McEnroe stands almost erect.



Drop shots. In men's championship play, drop shots are rare. Unless the situation is ideal and the execution perfect, a drop shot will be run down by a determined opponent. Do watch carefully when they are used; weekend players can use the shot as an occasional but splendid weapon against less gung-ho opponents in a friendly match.

Finally, there is the lob. The trouble with the ordinary defensive lob is that top-notch tennis players have little difficulty in backpedaling and then smashing the ball away for a winner. When it's done well and unexpectedly, it's virtually impossible to retrieve. But unless you practice it more than a twice-a-week player is apt to do, your success may not be consistent enough to justify the risk.

Whatever player's game you choose to study at the Mercedes Tournament of Champions, whichever specific shot, the lesson is sure to be an enjoyable one. Observe the world's masters, each possessing his own special set of skills that made him a champion.

Peter Schwed, an editor at Simon & Schuster since 1945, has edited tennis books by Bill Tilden, Rod Laver, and Bjorn Borg. He frequently writes tennis articles.

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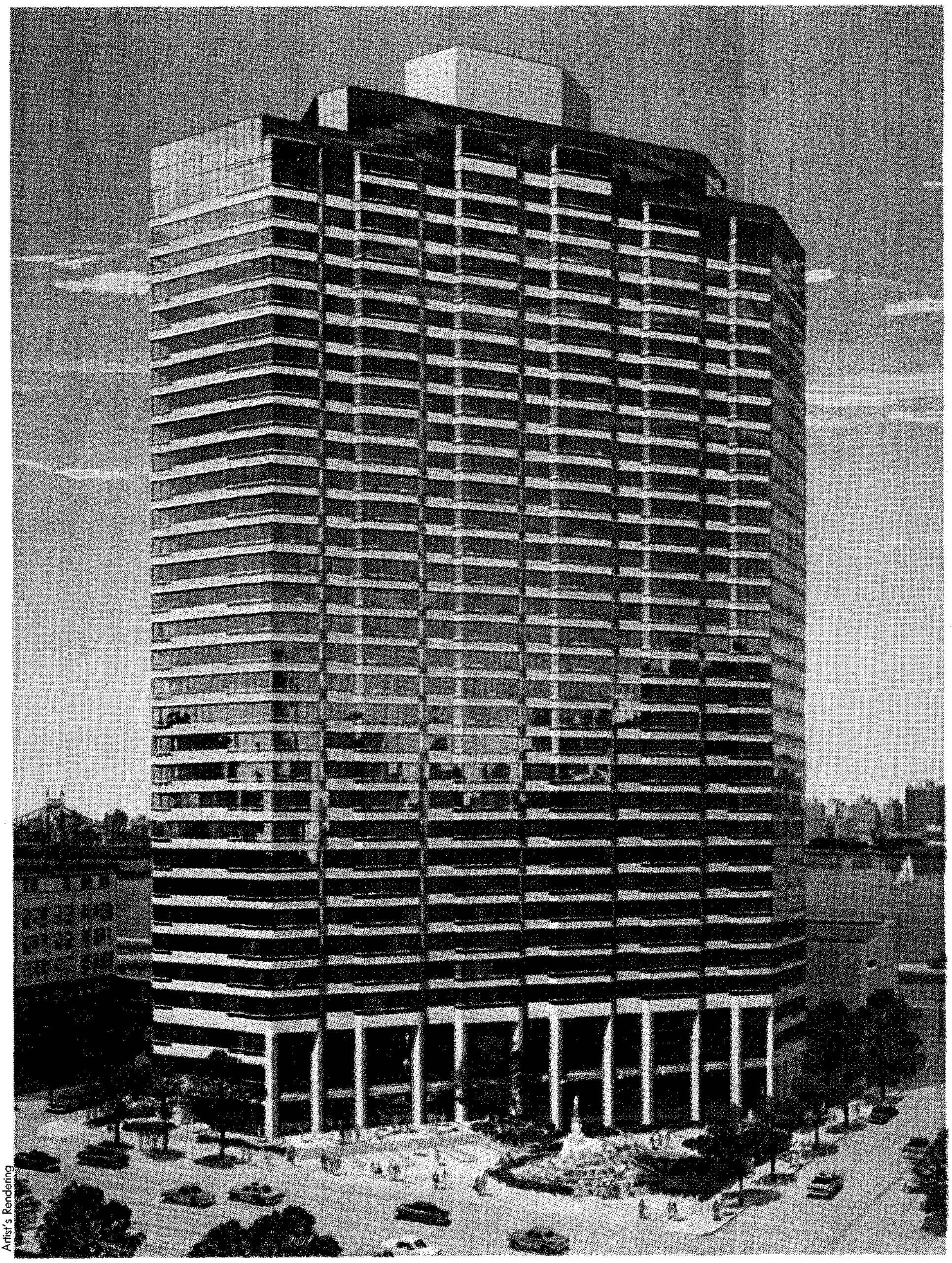

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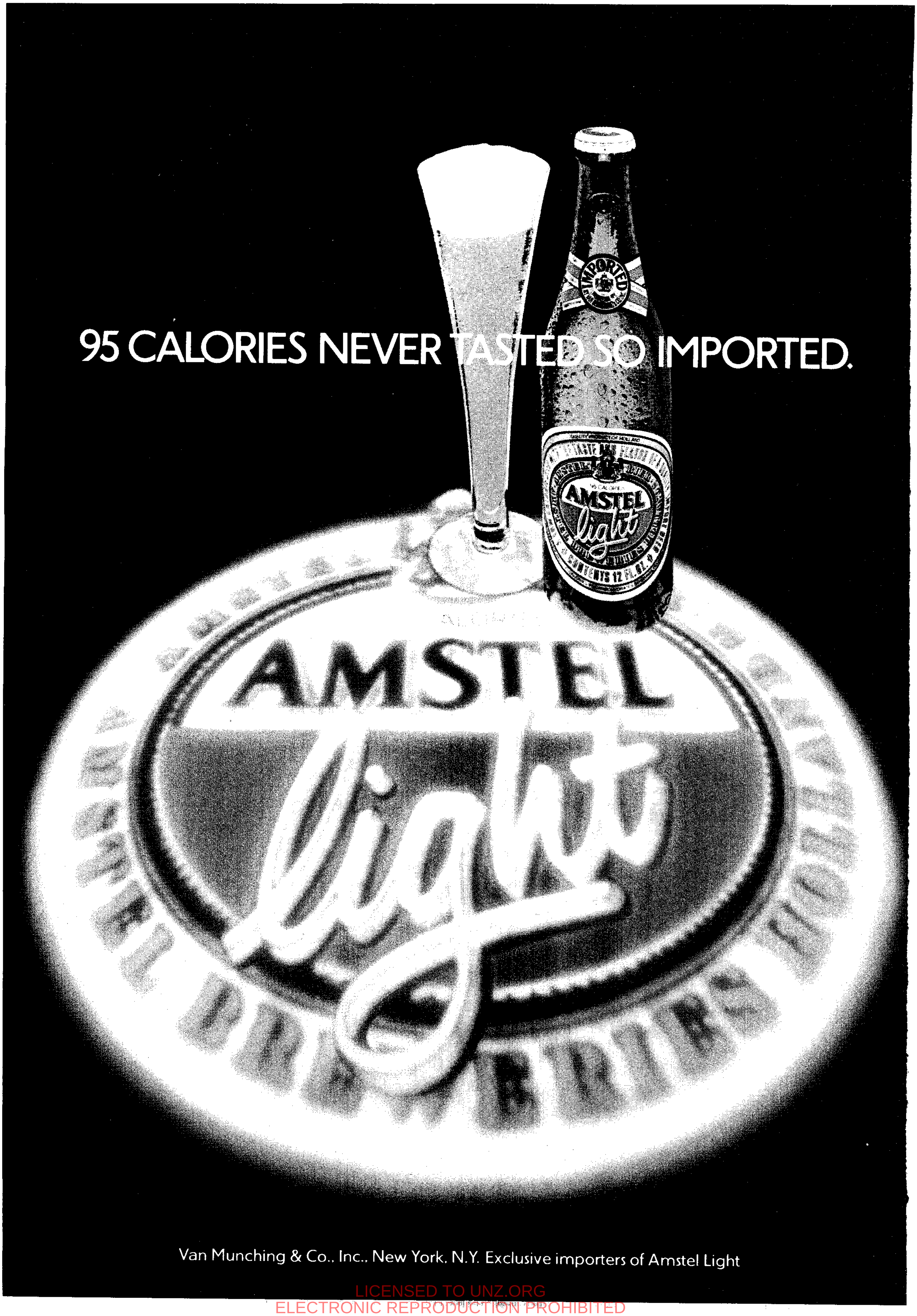
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NOT FAR ENOUGH

"...*The Far Pavilions* is your usual subcontinent of elephants, romantic pajamas, hugger-mugger, and hubba-hubba..."

PERHAPS YOU'VE READ M. M. KAYE'S 1,000-page novel, **The Far Pavilions.** If so, you ought to be ashamed of yourself. I know I am. Both of us should have been reading Paul Scott or E. M. Forster or Salman Rushdie or Anita Desai instead. We deserve the HBO mini-series. Jan Morris was shameless enough to say of Kaye's novel that it is a sort of *Gone With the Wind* of the British raj. I hope she chokes on the tongue in her cheek. We are really talking about "The Hardy Boys Defend Kabul." Or—in the six-hour, three-part video version (April 22, 23, and 24; 8 P.M.) on which Home Box Office spent $12 million—"Amy Irving Saved From Burning."

Twelve-million dollars buys a lot of elephants (20), camels (40), horses (80), bullocks (120), extras (1,000), and original costumes (5,000), not to mention goats, sheep, cows, cobras, Omar Sharif, and John Gielgud, all of them wandering around in northern India in the nineteenth century in the middle of a dust storm in search of an idea. There is not, however, an idea to be found in the pretty little head of *The Far Pavilions.* It is spectacular mush.

Ben Cross stars as Ashton Pelham-Martyn. (If you think Indian names are difficult, consider the English, who can't pronounce or spell.) I like Ben Cross. I liked him more as the Jewish Olympian in *Chariots of Fire* than I liked him as the British wog-symp in *The Flame Trees of Thika,* but he has those eyes that smolder, when they aren't being sensitive, even when he shaves. As Ashton Pelham-Martyn, in *The Far Pavilions,* he shaves a lot in order not to be confused with Omar Sharif, John Gielgud, Christopher Lee, Rossano Brazzi, or the camels, all of whom are heavily bearded.

Call him Ash. Everybody does. In India, in the nineteenth century, his mother dies giving birth to him. His father has his subscription canceled during a cholera epidemic. His Hindu foster-mother saves him from the mutiny of 1857 by stashing him, as a servant boy, with the royal family of Gulkote, a Himalayan hamlet. Ash grows up Hindu one week, Muslim the next. He learns the ropes from the Master of the Horse, Koda Dad, our Omar. He prays to the godlike mountains of Dur Khaima, your basic far pavilions. He plays around with the Princess Anjuli, who will grow up to be a blue-eyed Amy Irving after she has given him a mother-of-pearl fish fetish as a good-luck charm. He returns, "two people in one skin," at age eleven, to his uncle's British regiment just in time to be shipped back to England to practice ambivalence.

Their bed is India: *Ben Cross and Amy Irving in the M. M. Kaye saga.*

Smoldering, sensitive, ambivalent Ash comes back, at nineteen, to be browbeaten by Major Sir Louis Cavagnari, our Mr. Gielgud; to male-bond with the blond poet and doomed infantryman Wally Hamilton (Benedict Taylor, who is charming); to be assigned, on horse, to sentry duty for a royal-wedding caravan wending its way by elephant and treachery from Gulkote to Bhithor; to reacquaint himself with his princess (in a cave, during the dust storm, with lots of hands and hair and violins—"and yet something in my blood rejoices, oh, my love, love me, love me now"); to abandon this princess, who might be pregnant, to the rana of Bhithor, Rossano Brazzi, a perfidious cad; and to go on being ambivalent across the border in Afghanistan until the misunderstood Hindu rebels riot and Ash saves merely himself just in time to arrive back at Bhithor to stop Amy Irving on the verge of suttee, after which, in the desert, Omar gets his ticket punched, and the lovers, alone, talk to the mountains, which, godlike, don't talk back.

I have, of course, omitted much, including Biju Ram (Saeed Jaffrey, the consummate villain) and Podmore-Smythe (Michael Malnick, a stiff-upper-lip stick) and the fair Belinda (Felicity Dean, a bee-stung pouter pigeon) and the bratty Shushila (Sneh Gupta, whom Ben/Ash puts out of our misery with a pistol) and most of the Afghans, as well as the pink city of Jaipur, where everybody was paid $12 million by Home Box Office to be ambivalent.

The Far Pavilions is lovely to look at, as though through a lens of cotton candy. The hand-painted elephants, about as talkative as Dur Khaima, are lumbering fun to watch. The director, Peter Duffell, has handled the messy action, from fistfights to funeral pyres, with an aplomb that would be daunting if it weren't so busy saying sotto voce, "See how big we can be on this small screen." And the small screen really does seem big enough to contain a subcontinent—of the trashy imagination—that includes jackals, monkeys, hyenas, vultures, snakes, hawks, tambourines, hookahs, turbans, cannons, tents, saris, helmets, whiskey, a mongoose, a scorpion, ethnic food, dancing girls, polo, karma, your usual ruined temple and

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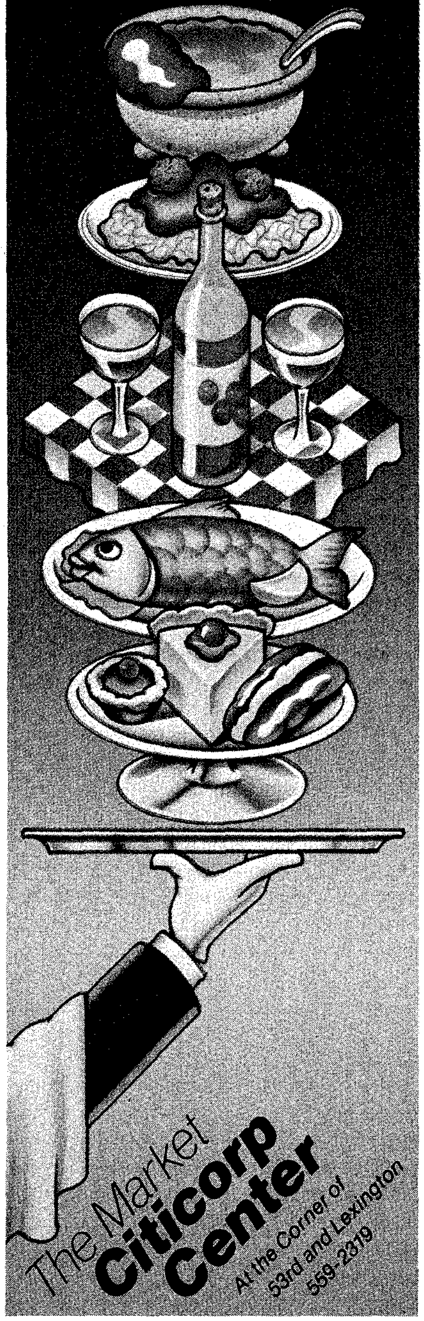

your usual romantic pajamas and your usual winking belly buttons and your usual Rossano Brazzi hyperventilations and your usual obsession with mixed blood and lost honor and hugger-mugger and hubba-hubba.

Unfortunately, this subcontinent talks. I quote, from everybody, at random. "It's a question of honor!" "It's not *fair!*" "What a silly young ass!" "It would not be seemly." "You will discover in yourself a third person, someone whole and complete." "But you are choosing certain death or exile." "He will pay for his evil deeds in his next life." "She will die from fear and loneliness." "For I knew that men are careless of their seed." "They worship a drinker of blood!" "He's steeped in vice! He's cruel, I tell you!" "Therefore, what profit is there in repining? You should give thanks for that which was good." "I understand you, my son, but you must bear it." "But my heart is breaking." And not, after six hours, a moment too soon. So was my ear.

This isn't entirely the fault of Julian Bond, who adapted the novel. M. M. Kaye will never be anthologized to the greater glory of English prose. But several of the speakers, like Ben Cross and Art Malik and Benedict Taylor, are, at least, more *sincere* than most of the others when they open, behind beards and veils, their mouths. The worst is our Amy, who should have stuck to *Yentl.* Much of the time and space, she seems stoned, perhaps on her mascara. Sharif deserves forgiveness. If he can't seem to remember whether he is Zhivago or Prince Rudolf or Nicky Arnstein—if in fact he seems to wonder whether he's a wise guy or supposed to throw up—Hollywood's to blame. Every heroic romance seems to require his wounded Egyptian eyes and his lack of energy.

But suppose we forget about eyes and ears and speech and elephants and pink cities and imperial honor. Suppose we ask, of M. M. Kaye and Home Box Office, for an idea. The best that I'm able to come up with—and it is the animating principle of most commercial fiction in the West about any of the Orient—is mixed-race sex. The alien culture must be, somehow, an erotic Other. Mystery and dialectics and transcendence are assigned to the glands rather than to politics or economics or military clout.

In *The Far Pavilions,* even this coalition, so pop-mythic in our pulp imagination, is fudged. If Ash/Ben thought he was an Indian until they sent him to England, so Anjuli/Amy, with her blue eyes, must be half-Russian, on her mother's side. When they listen in their cave to sounds that E. M. Forster never heard at Malabar, the music that they make has nothing to do with culture or history or race. They might as well have coupled in a boutique. ■

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For love of Fitzgerald: *Jeff Daniels and Irene Worth in* The Golden Age.

DO WE REALLY NEED AN UPDATED, edulcorated, and cutesy stage version of *The Aspern Papers*? A. R. Gurney Jr. evidently thought so, for that is what he gave us with **The Golden Age.** Tom, a young part-time teacher and would-be writer, infiltrates the Upper East Side brownstone that Mrs. Isabel Hastings Hoyt shares with her mousy granddaughter, Virginia. Tom is fascinated by the old lady's recollections: She appears to have known most of the major celebrities of this century and, for good measure, a few of the last one's, too. And she possesses some remarkable mementos. As Tom, encouraged by her, starts to write a book about the Golden Age—the age of his beloved F. Scott Fitzgerald—he becomes convinced that Mrs. Hoyt was Fitzgerald's mistress and the model for Daisy, and that the (as he sees it) important missing sexual chapter of *The Great Gatsby* must be, in manuscript form, somewhere in this house.

Virginia falls in love with Tom; Mrs. Hoyt, in financial straits, wants to ensure Virginia's future; Tom, invited to move into the upstairs studio, begins an affair with Virginia but seems really to lust after the *Gatsby* chapter. There ensues an elaborate cat-and-mouse game played by all except the black cat, a stray who also lives there and is the source of many jokes, as is the memory of Walter Babcock McCoy, the once popular (and apocryphal) author of melodramas who may have been the only bad artist Mrs. Hoyt has ever known, and who is invoked here as a comic counterpart to Fitzgerald. It is all awesomely precious and coy and shaggy-doggy, with unbelievable characters and plot, and cheap tricks the foremost of which is the black notebook that may or may not contain the *Gatsby* chapter and that Tom is always on the verge of securing only to be foiled and foiled again in best comic-strip or TV-serial fashion.

Everything here is slippery, reversible, double-bottomed—even the tone keeps changing—and the game is not witty enough to be worth the candle. One knows, of course, that no new piece of *Gatsby* will show up, but who would predict that everyone will turn out to be very nice except the cat, who takes off and who may not have been the cat Virginia took him for? Jeff Daniels is good as Tom, Stockard Channing even better as Virginia, though her looks would come across better on radio; but Irene Worth may be too good as Mrs. Hoyt. Given a specious, campy role that begs to be hammed up, Miss Worth does just that and so brilliantly that, even without creating a real character (who could, here?), she disruptively steals the show from everyone—except the cat. John Tillinger has directed smoothly, and Arden Fingerhut's lighting is insidiously lovely, but there's no play here. Having had partial successes with *The Golden Fleece* and *The Middle Ages,* Gurney apparently tried to make a total hit by combining the titles into the *The Golden Age;* Walter Babcock McCoy could have told him he would have done better with *The Middle Fleece.*

SOME 30 PEOPLE CONTRIBUTED TO THE "new musical revue" **A... My Name Is Alice,** which can be found at the Top of the Gate and at the bottom of its class. Neither the writing nor the composing has any real distinction, and most of the material, regardless of who wrote it, merges into an amorphous, gray mass: A friend and I had great difficulty remembering details of the show even as we were leaving it. Now, a few days later, the titles of several numbers mean as much to me as the Etruscan alphabet.

Since all five performers and many of the writers are women, I expected a feminist orientation, yet so lacking in point of view (not to mention point of revue) is the show that it could make anyone from Gloria Steinem to Phyllis Schlafly happy, provided only that she have no taste. Some numbers, such as Anne Meara's "Hot Lunch," intended to turn the tables on wolf-whistling construction workers, merely turn the stomach; others, as elaborately pointless as "Sisters," by Mark Saltzman and Stephen Lawrence, and "Friends," by Georgia Holof and David Mettea, seem to be exercises in wistfulness that come closer to witlessness. Simple reversals of roles strike the authors as the acme of inventiveness, whether the famous parent of a young pupil is reduced to infantile fear and trembling by a tartar of a teacher ("Welcome to Kindergarten, Mrs. Johnson," by Marta Kauffman, David Crane, and Michael Sklo ff) or a repressed materfamilias finds liberation watching male go-go dancers ("Pretty Young Men," by Susan Birkenhead and Lucy Simon) or women's basketball teams prove just as macho as men's ("Detroit Persons," by Susan Rice, and "Educated Feet," by Carol Hall).

The nearest thing to genuine fun occurs in "Trash," by Kauffman and

Photograph by Peter Cunningham.

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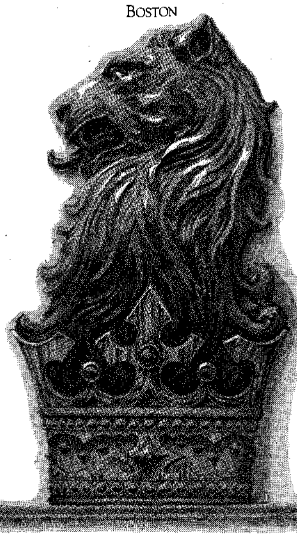

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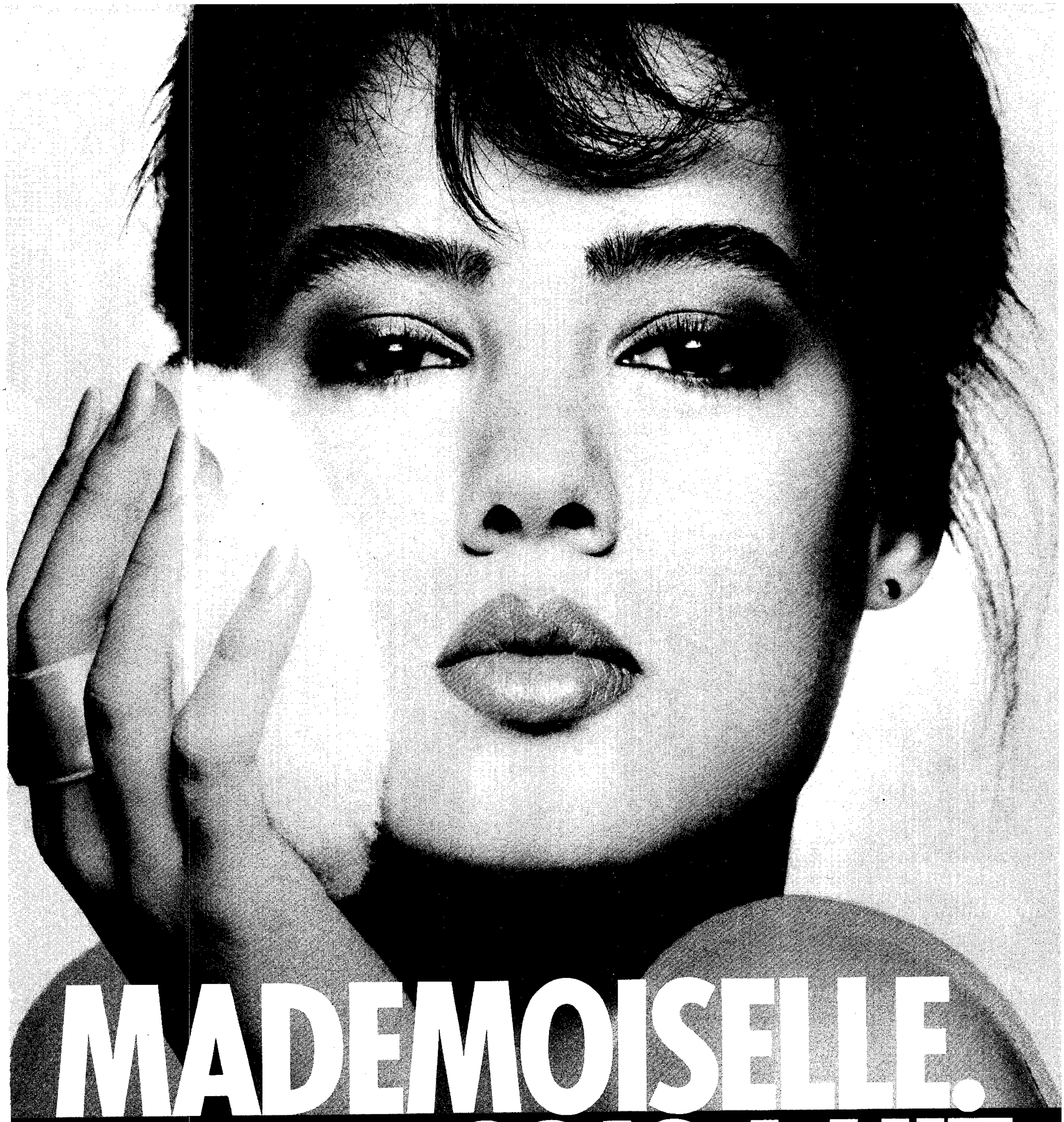
Crane, where cheap fiction and office life interact bizarrely, and in "Bluer Than You," by Winnie Holzman and David Evans, where three women compete for life's and love's purple-heart medals: "My man keeps calling me these terrible names!" "Your man *talks* to you?" Among five performers you'd expect at least one looker, but this show personhandles even the law of averages. Alaina Reed and Charlaine Woodard are at least solid troupers; Randy Graff is passable and unappealing; Roo Brown is a rank amateur, and Mary Gordon Murray a rank professional. Conception and direction, by Joan Micklin Silver and Julianne Boyd, are minimal, as are the production values. In a phrase dear to feminists but hitherto inscrutable to me, "Alice doesn't."

Love Letters on Blue Paper, BY ARNOLD Wesker, is about Victor Marsden, a retired British labor-union leader, who is dying of leukemia. He is feverishly trying to complete a book about art, a cherished project he has always put off, and keeps pontificating about art, life, and death to his faithful literary friend, Maurice, who may die of boredom before Victor does of leukemia. Meanwhile Sonia, Victor's devoted but (except by Victor) uneducated wife, pours out the love and gratitude she is too shy to voice in letters on blue paper she keeps mailing to her husband. We hear these in her soliloquies or over a loudspeaker or read out by Victor or Maurice, but in none of the four renditions are they any more moving than Victor's noble platitudes are profound. As the play and its depressing hero drag on undramatically and unilluminatingly, it is *vita* that seems *longa,* and *ars brevis.*

What I felt myself contemplating with genuine sadness was not this dull dying of Victor Marsden but the petering out of Wesker's talent. Through the "Trilogy," *The Kitchen,* and *Chips With Everything,* it had burned fitfully but engagingly, then proceeded to sputter until it now seems utterly spent. The height of wit here is (Victor about Sonia) "She's like a frustrated messenger from God, overweight from underwork," and the apogee of wisdom, "At the moment of death, there is a blinding and painful light; in the instant that you know death, you will know truth." *Letters,* alas, delivers only the first.

David Kerry Heefner the director, seems to have mailed in his staging on any-color paper; Pauline Flanagan works with determination and dignity on Sonia, but cannot make her matter. Jeffrey Jones is paltry as Maurice, and Josef Sommer, one of America's most uncharming actors, does his leveling best to make Victor even less prepossessing. Only Christopher Curry manages to put genuine spice into his tiny role. ■



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TODAY'S HIT MAGAZINE FOR YOUNG WOMEN

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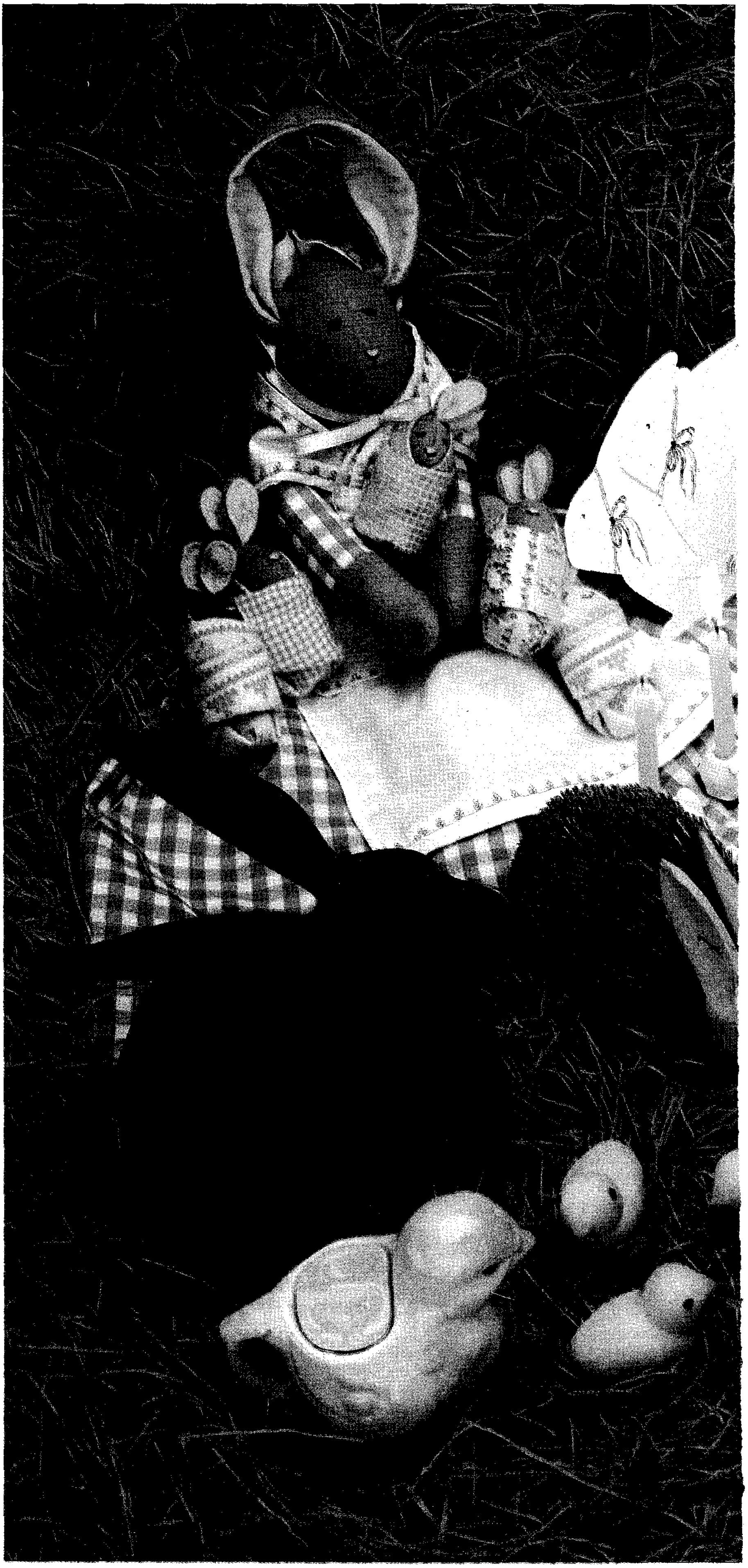
*Hall's Magazine Editorial Reports, 12/83 **SMRB 1983

BEST BETS

Chicks and bunnies for the best Easter baskets.

By Nancy McKeon and Corky Pollan

Clockwise from top center: Luna Garcia's earthenware casserole is $140 from Frank McIntosh, at Henri Bendel. Vintage embroidered crib coverlet is $35 at Ellen O'Neill's Supply Store (242 East 77th, 879-7330). Beatrix Potter rabbit cookies are $12 each at Ludwig Beck of Munich (Trump Tower, 725 Fifth, at 56th, 308-2025). Praline-cream-filled chocolate chicks are five for $7.50 at Godiva Chocolatier (701 Fifth, near 55th, 593-2845). Hand-carved Indian rabbit is $15 at the Brooklyn Children's Museum (145 Brooklyn Avenue, Brooklyn, 735-4400). Bunny soaps made from antique molds are 75 cents at Crabtree & Evelyn (1310 Madison, near 93rd, 289-3923, and other locations). French notepad (with jelly beans) is $2.50 from E.A.T. at Bendel's. Cotton socks for tiny tots are $5 a pair at Hired Hand (1324 Lexington, near 88th, 722-1355). White-chocolate chicks are $2.50 each at Ellens (1165 Madison, near 86th, 288-1600). Porcelain-chick creamer (with sugar bowl) is $24, the weathered cast-iron doorstop $24.50, at Flights of Fancy (450 East 78th, 772-1302). Fragrant thyme rabbit is $20 at Wolfman-Gold (484 Broome, 431-1888, and 142 East 73rd, 288-0404). Porcelain candlesticks are three for $10 at Ludwig Beck. Mrs. Nibbles is a cuddly pajama bag and is $32 at Penny Whistle Toys (1281 Madison, near 91st, 369-3868, and 448 Columbus, near 81st, 873-9090). Twenty rabbit cards with envelopes are $20 at Barneys and Wax Paper (118 Prince, 966-4590). Inset: Sterling bookmark and children's jewelry are $20 to $24 at Diletto (1100 Madison, at 83rd, 628-6415).



Photographs by Elizabeth Watt.

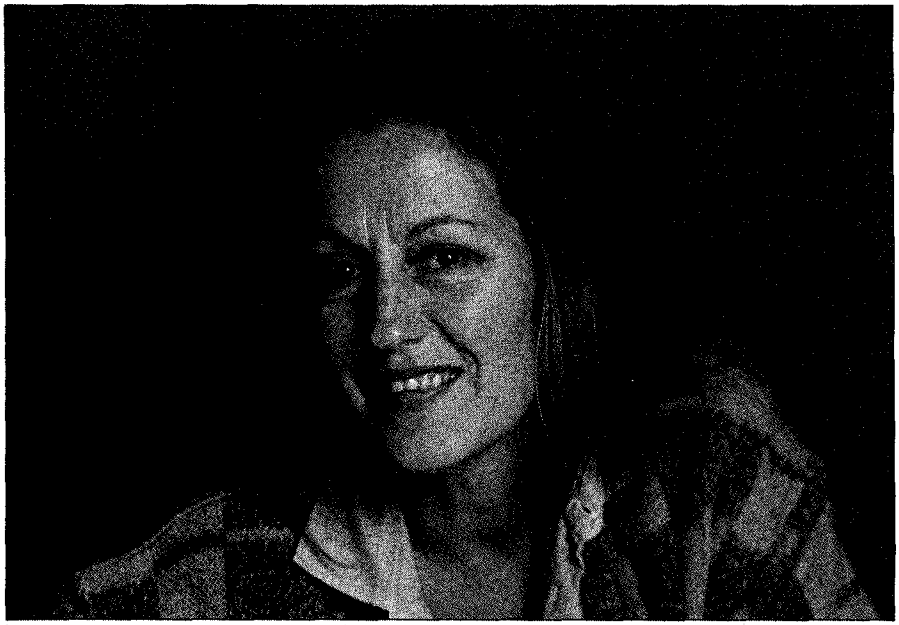
Books/Rhoda Koenig

THE CRADLE WILL ROCK

"...Greer's book is a polemic on the plight of the family and the fate of the West. It's fairly cheerful, though..."

Sex and Destiny: The Politics of Human Fertility, *by Germaine Greer. Harper & Row; 539 pages; $19.95.*

GERMAINE GREER HAS WRITTEN ANother book, and the first thought that comes to mind is "Duck!" *Sex and Destiny,* which encompasses everything Greer dislikes about sex, families, and population control, is a brickbat hurled at the windows of Masters and Johnson, Planned Parenthood, and all their fans and followers. Like a package of cigarettes, it is affixed with a "Warning" that the contents may be injurious to your health: "The attack upon my own culture is, indeed, extreme, but the weight of custom is heavy as life and its hide is thick. The hearts of my readers may be of more penetrable stuff than I think, and so my challenge overshoots its target and falls harmlessly beyond, or leaves an exit wound that hardens into scar tissue."



Germaine Greer: *Do Westerners hate children? Is sex necessary? and other questions.*

Greer's disheveled polemic is, like its author, a tangle of saintly compassion and nannyish bullying, hearty common sense and grotesque sentimentality. I sometimes think Germaine Greer is wasted pounding a typewriter or lecturing to pimply undergraduates. Such a splendid combination of Cambridge intellectual and Hottentot Venus, Isadora Duncan and Aimee Semple McPherson, all bosoms and amulets and trailing purple robes, ought to be heading some new political cult, mesmerizing the United Nations, or at least dancing under the moon. Instead, she bombards our hippopotamus-hided culture with statistics, anecdotes, wisecracks, anthropology lessons, and casually lobbed lumps of fact: "The Billings method [of birth control] is one of the many descendants of Ogino and Knaus, via John Marshall, deviser of the muco-thermic method" (what that? who they?).

First the sex. Greer has been thinking it over, and finding it vastly overrated. "Sex is the lubricant of the consumer economy," she announces. It has not become a liberating force to blow capitalism apart but a mechanism to keep the system going (all that sex paraphernalia to supply and demand) and to pacify its victims ("Sex is the decoy which will mask the economic marginality and the powerlessness of the old"—who are, ludicrously, persuaded to stay interested past the age of reproduction). Our enslavement to the chimera of regular, transcendent orgasms has made women take pills that play havoc with their bodies and minds, or use IUD's that turn the uterus into a "poisonous abattoir." In any case, these gadgets offer dubious satisfaction, because "orgasmism, true to its character as a religion, relies to a large extent upon lip service" (sometimes it's hard to tell when Greer is trying to be funny). Greer tells these narcissists to "stop peering into their underpants and get on with some other activity." Their obsession with recreational sex has made them forget that "most of the pleasure in the world is still provided by children and not by genital dabbling."

But does the consumer society want us to enjoy children—or, indeed, have them? It does not. "We of the industrialized West do not like children"—we resent their intrusion on our incomes, our freedom, our privacy; the more comforts we acquire, the fewer we are able to do without. Children revenge themselves on their grudging parents by making them wards of the state when they grow too old to work. (Ironically, the sham of the Social Security system has confirmed the peasant wisdom of having several children to take care of you—since pensioners are in fact supported out of the current earnings of the young, what will happen to the childless baby-boomers?) A sterile, selfish people, we may give up reproducing altogether, and "perhaps it will be no great calamity if *Homo occidentalis,* who is in many ways so conspicuously maladapted, is to go the way of the dinosaur."

There are, however, societies—nonindustrialized, not corrupt—where children are a source of wealth and joy. In the families of Asian and African and South American villagers no gap yawns between the generations. Small children can make themselves valuable by working in the fields; unsophisticated adults can join in the children's play. But the Western dinosaurs, to use another of Greer's metaphors, want the world to be a huge luxury hotel. For the dinosaurs to enjoy their visit, the staff that provides the necessary menial labor must not be big enough to band together and take over the place. Hence, the West meddles with the fertility of the underdeveloped nations, forcing sterilization on the men and dangerous devices on the women, while disrupting their traditional methods of family planning (periodic chastity, infanticide). A newly industrialized state further weakens the family by offering

Photograph ©1984 by Thomas Victor.

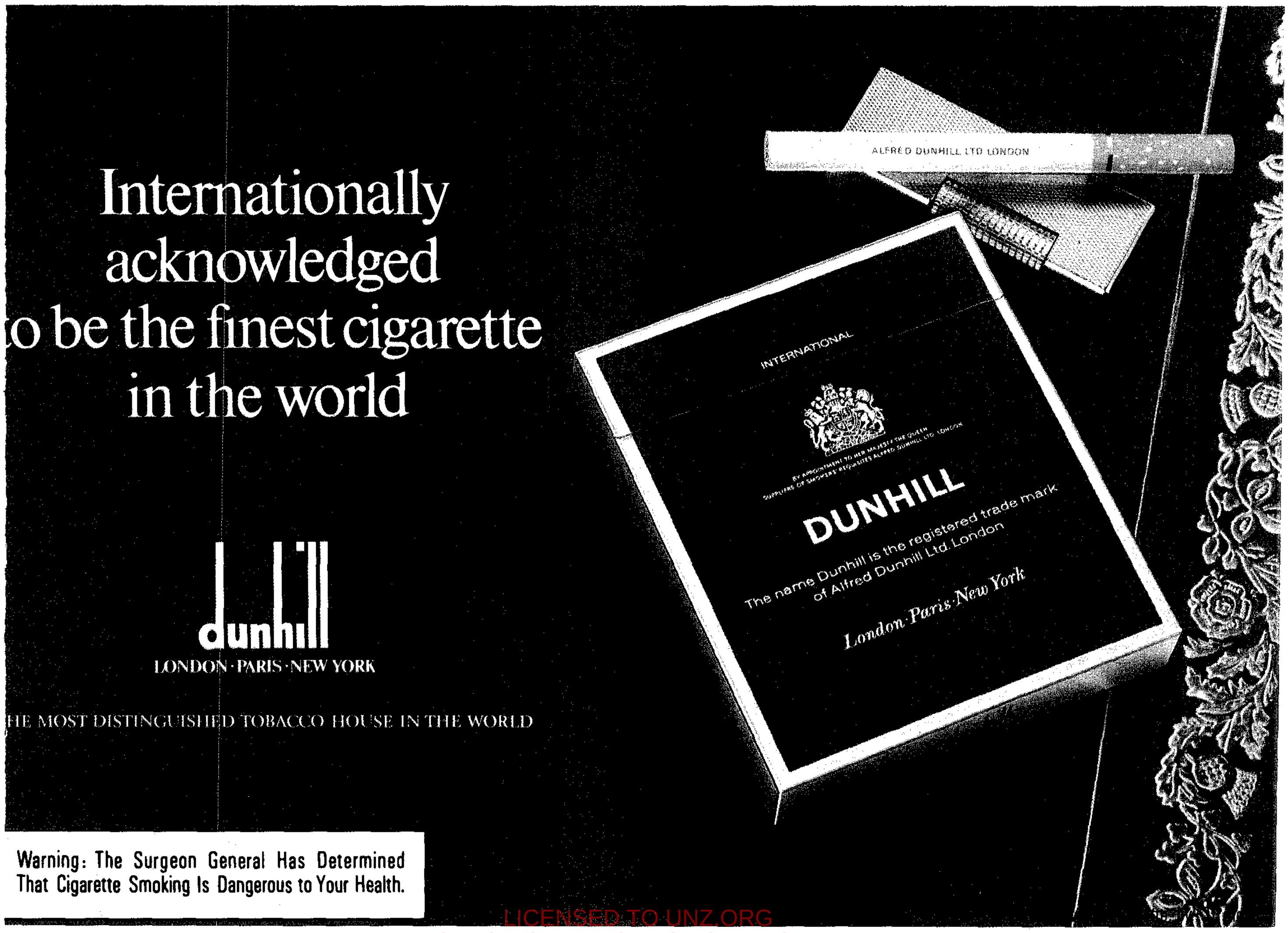
the young education (which lessens the authority of the elders) and jobs (which take them away from home). The lazy, greedy West gobbles up the planet's commodities, and enslaves and demoralizes the people who fling their resources into its ever-widening jaws.

Much of what Greer says has of course been said many times before—if seldom with such passion and good humor. Making fun of the eugenicists, for instance, she asks why topflight sperm banks should limit themselves to deposits from Nobel Prize winners. "If the extension of the reproductive opportunity of famous men is undertaken for the profit motive, a whole generation descended from Henry Kissinger and Frank Sinatra would be a real possibility." (And it would keep those two out of trouble.) I don't think anyone would deny that the sexual revolution, which promised nirvana (to anyone silly enough to believe it), has produced a great deal of misery; that parents often dislike and indeed destroy their children; and that, in imposing our ways on cultures we don't trouble to understand, we've reaped the blame of those we better, the hate of those we guard.

Yet Greer's championship of women and the poor leads her down some odd byways. Her favored method of contraception is the one I believe the French call "the fireworks on the lawn," since it's free and doesn't harm the reproductive system. "Coitus interruptus if correctly performed," she says, "will not result in pregnancy" (watch that caveat). In her ardor to turn sex into a game of Beat the Clock, Greer writes as if it's irrelevant to the male where he has his orgasm; the man who advises me on these things tells me this is not so.

And Greer's impressionistic, emotional illustrations often trivialize her arguments. This is offered as an example of the Third World's love of children, but as an example of slobby romanticism it's pretty hard to beat: "There is an unshaven guerrilla leader who was found, by a journalist who came to interview him, with a baby on his knee, letting little fingers stretch his lips while he uttered the words that strike fear into the heart of nations." Greer even has a good word for poverty—it "means that children are not trained as wasteful consumers from an early age."

Like many people who gurgle over the innocence and goodness of children, Greer seems less fond of the treacherous, complex, and disappointing adult world; she has hardly a good word for those nations that have had the chance to grow up. Greer's view may be "See the happy peasant, he doesn't give a damn," but for my part I'm glad to have been born in a society that did its best to corrupt me with jobs and education. Much of her argument seems to be that since nations grow up so badly (leaving aside such corrupt products of civilization as art and liberty) they're better off not growing up at all. Yet on the evidence of her two books about sex, Germaine Greer herself, though a product of the doomed West, can change her mind in life-enhancing ways. Although she jeered, in *The Female Eunuch*, at romantic novels that made "no mention of genitals," in *Sex and Destiny* she attacks overly explicit movies, saying wistfully, "Sexual references appeared in censored forms in the films and books and songs [our parents] enjoyed, and were powerfully responded to." Again, what was Greer, who now thinks a life without children is incomplete, saying in 1970? "A woman seeking alternative modes of life is no longer morally bound to pay her debt to nature," and "the problem of the survival of humanity is not a matter of insuring the birth of future generations but of limiting it." In *Sex and Destiny*, Greer, the old warrior of the sexual revolution, sniffs: "The younger generation always imagines that it has invented sex." Her new book burns with the fierce energy—and a lot of the gas—of someone who has just discovered motherhood. ▬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Movies/David Denby

LEFT, RIGHT—WHOOPS!

"...Satirical and nostalgic, *Privates on Parade* celebrates the theater—even drag shows—as an aspect of British valor..."

How could you reseest a weekend with Batista?: *Denis Quilley in* Privates.

IN **Privates on Parade,** A NOSTALGIC YET bitterly satirical farce, English-theater stalwart Denis Quilley is the essence of florid queenliness. The movie is set in 1948, in Singapore and Malaysia, and Quilley plays Acting Captain Terri Dennis, a British drag-show entertainer who has signed up for a tour of military outposts in the Far East. Displaying enough temperament and drive to open a revue in the West End, he organizes a variety show employing one woman—an Anglo-Indian "black-velvet girl" (prostitute)—and a bunch of twerpy army regulars in dresses, leading them all in soft-edged vaudeville songs (by Peter Nichols and Denis King) and dowdy-naughty drag routines. When the commander of the unit, the pompous Major Giles Flack (John Cleese), decides to bring arms to British troops fighting Communist insurgents in the jungle, he uses the show as a cover. Out in the jungle, en route to the soldiers, Quilley and his troupe play before some odd audiences. As nuns, missionaries, and blank-eyed Pygmies look on uncomprehendingly, Quilley emerges onstage in flashing silks and a fruit headdress as Carmen Miranda, singing "The Latin-American Way." Or, in American-army uniform and wig (and accompanied by two other men) as one of the Andrews Sisters. With his Roman nose, his full head of gray hair combed back from a powerful forehead, his voice so theatrically cultivated it reveals more levels of creamy richness than the creamiest mille-feuille, Quilley, like Joan Sutherland, might be called "La Stupenda."

Peter Nichols, the author of the black comedy *A Day in the Death of Joe Egg,* devised the material for the Royal Shakespeare Company, whose 1977 London production, directed by Michael Blakemore, has been described as brisk and hilarious—a perfect theater piece. The movie, which Nichols also wrote and Blakemore directed, has been "opened up" and slowed down—moved onto drill grounds and into the bush. *Privates on Parade* is a little poky, yet, by taking their time, the filmmakers have captured the melancholy of a real time and place—a distant outpost where the empire's authority is waning, and the British have only their memories of professionalism to carry them through. The soldiers are innocents, eager to put on a show, but as they sing and dance and gently fall in love with one another or with girls, they are betrayed by evil or stupid men.

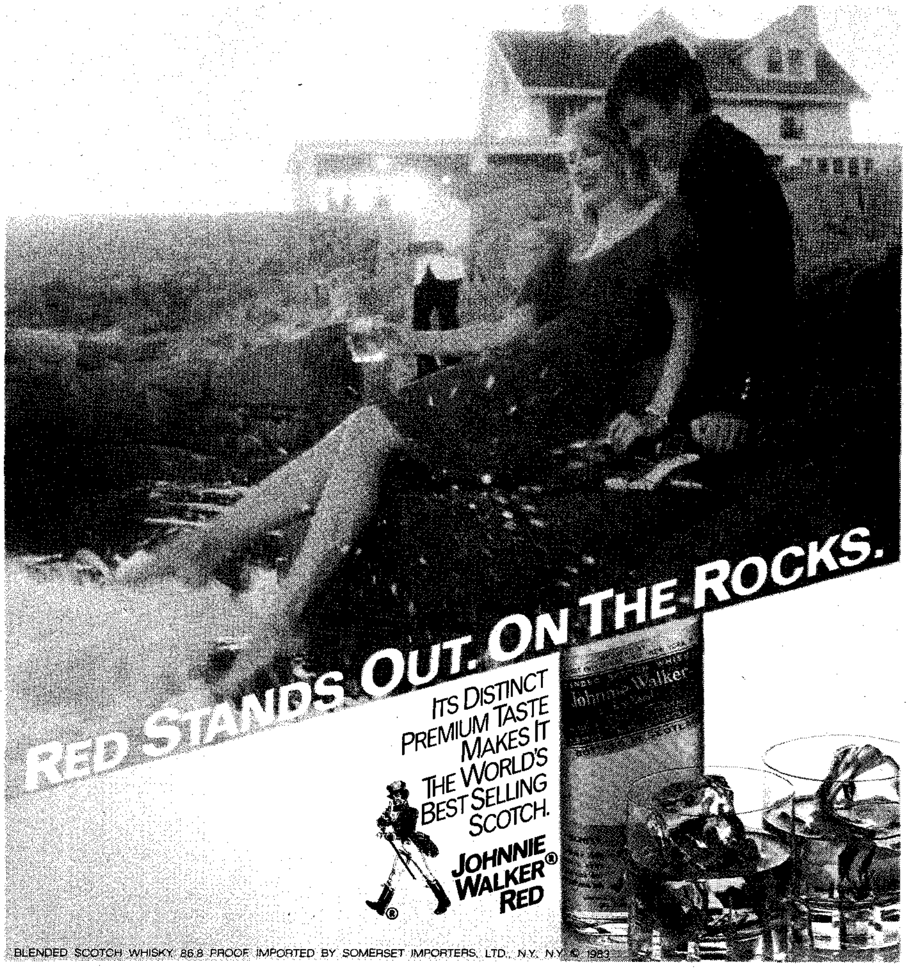
Do the filmmakers want to celebrate or satirize? A bit of both. Again and again, they score off the racist snob and booby, Major Flack, who confuses the anti-colonial uprising in Malaysia with the start of World War III. Flack is a man so straight he cannot take in the simple fact of homosexuality (he thinks Quilley's band wear perfume and shave their legs because they're so conscientious about their work). And he blunders very badly. At the climax of the movie, in the middle of one of the troupe's jungle performances, the lights, suddenly flashing on full, reveal Communist guerrillas making off with British arms; there's a freeze—a moment of incomprehension and panic—and when the guerrillas fire their machine guns, the members of the troupe get cut up and fall, still baffled. Flack is responsible, yet, idiot that he is, he's also the noble spirit of the empire (and John Cleese makes his dense stupidity rather dignified). The conclusion of the movie, in which faked newsreels celebrate the exploits of the entertainers in the jungle, isn't satirical at all. Stifling a sniffle, the movie says, "These silly poofs got bloodied; they did their bit for the empire." Just as much as *The Dresser, Privates on Parade* celebrates theatrical traditions—even drag shows—as an aspect of British valor.

The British, unlike most Americans, are neither solemn nor hysterical about homosexuality. In *Privates on Parade,* the song-and-dance routines, with their mildly risqué banter, and the gently romantic soft-shoe duets for two lovers, are as harmless as a Sunday lawn party. This movie shows real affection for gays—affection without pity, special pleading, or anxiety. Relaxed as they are, the British can relish the exotic theatricality of a man like Quilley's Terri Dennis without making him into a case—or a cause. Quilley's camping antics are welcomed because he's the ultimate trouper. Always flirting and clowning, he speaks seriously only once—when the hall is filled with people eager to be entertained, and he says to his bedraggled troupe, rouged cheeks shaking, "Let's give them an evening of theater they'll *never* forget."

Iceman IS AN ASTONISHINGLY BEAUTIFUL frozen-man-in-the-North movie (reminiscent of *The Thing* and *Trog*) with a foolish anti-science twist that is meant to give the picture heart. Way up there in the wasteland, a team of explorers and researchers discover a creature frozen in a glacier. In a thrilling, terrifying sequence, they cut away the ice with lasers and slowly come to the realization that the creature is a man—an Inuit (Eskimo), 40,000 years old. They defrost him and restore him to life. Yet the head scientist, Lindsay Crouse, who is clipped in both senses (hair, speech), wants to take him apart to discover what has kept his cells in such great shape all those years (her field is cryobiology—she's studying ways of freezing people with terminal illnesses and thawing them out when a cure has been discovered). Her purpose, she claims, is to help humanity, but ardent Tim Hutton, a bearded young hotshot anthropologist who is also part of the team, wants to keep the iceman alive, observe him, "communicate" with him. Can you guess which point of view wins out?

Hutton, who grows more sincere and less interesting with each performance, shakes his saintly, scruffy head and pouts and glares with the righteous fervor of a late-sixties hippie, but the striking theater actor John Lone, who was trained in body movement as a boy by the Peking Opera, has a genuine triumph as the well-preserved primitive. His body bent low yet tautly held, his wide-set eyes burning with fear and courage, Lone conveys a complex sensibility entirely through movement and a language that sounds, at first, like mere grunts and groans. Placed in a domed "natural" environment, where he can scramble over rocks and eat beetles, the iceman is relatively at ease, but when he breaks out and roams the scientific installation, he crashes into glass doors, stares in disbelief at caged animals, and turns violent.

As a portrait of a man outside civilization, *Iceman* surpasses the falsely genteel *Greystoke* by a mile. Once again, director Fred Schepisi (*The Chant of Jimmy Blacksmith, Barbarosa*) demonstrates his sympathy for epic figures—men with something miraculous about them, who seem to emanate from the land—and a thrillingly exact command of the physical world. Working with cinematographer Ian Baker, he's developed an extraordinarily tactile style. The vast icescapes—cavernous, serrated, split by sudden, terrifying fissures—have a more sinister character than any I can remember; the laser beam cutting through a frozen block raises a sweat on the ice that can only be called sexy. Schepisi is a lavishly talented man whose American films have been split between grandeur and inanity; perhaps he becomes so absorbed in working out the visual details of his legendary material that he doesn't notice the goofy silliness of the dialogue and some of the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situations. But he'll make a great American movie yet.

IN THE RECENT WORK OF DIRECTOR ROBert Bresson, austerity and chic have intermingled in odd, unsettling ways. Bresson makes stripped-down tales of spiritual anguish—modernist parables—in a style of extreme purity. One doesn't go to a Bresson film such as *Mouchette* or *Lancelot du Lac* for the pleasures of acting, for emotional involvement, for psychological revelation or sensual excitement, and certainly not for laughs. Typically, he uses non-professionals as actors and then insists that they keep their eyes down, making little contact with the camera or one another. And yet his choice of actors is clearly ruled by aesthetics: The women are delicate, fine-boned, disciplined; the men young, slender, handsome, with proud, high foreheads. In Bresson's profoundly anti-realistic art, these beautiful poker faces serve as the inert vessels of spiritual experience, like the comely, blank-faced figures of medieval religious paintings.

His new film, **L'Argent,** is about the life-destroying powers of money. A rich Parisian teenager, denied some extra allowance by his father, brazenly passes a counterfeit bill to the owners of a camera shop. Recognizing it as a fake, the storekeepers use it to pay a young deliveryman. But when the innocent deliveryman uses it himself, he's arrested, and after losing his job, he begins a swift, irreversible descent into criminality. By the end of the film he's swinging an ax against innocent people and making off with their savings. He fulfills his social destiny by destroying himself.

This dour fable has an undeniable trancelike power. Bresson's enactment of it is nothing like life, and certainly nothing like other movies, for in *L'Argent* all of existence has been tamped down, reduced, slowed to the tempo of an old man's remorseless, contemplative view—even the teenage boys move quietly, without haste. The camera further cuts down the flow of life to the comings and goings necessary to the story—entrances, exits, passages through doors and prison gates, all of which serve as signposts along a spiritual journey. This fierce concentration exposes the bones of a process that is both personal and social, both individual and collective. Bresson isn't interested in understanding the process, only in *seeing* it. Emotionless yet inexorable, the movie has the clarity and elegance of a mathematical proof. One such movie every five years or so has a tonic force: It clears away stale feelings lingering in the air, the muck of identification and empathy that rule our responses to most movies. But once every five years is more than enough. ■

Music/Peter G. Davis

THIS BUDD'S FOR YOU

"...Britten's lyrical *Billy Budd* sings of the human spirit in every measure, and the Met production is masterly..."

THERE IS STILL TIME TO CATCH BENJAMIN Britten's **Billy Budd** at the Metropolitan Opera before the company leaves on its annual tour. Tickets should be no problem, since the Met has taken a beating at the box office this season by programming so many operas written within the last 50 years or so—nothing avant-garde, just safe "contemporary" works by Britten, Poulenc, Stravinsky, and Weill. The Met has given them all superior productions, and critical praise has been lavish, but the public stays away, preferring slovenly performances of *La Traviata* to a challenging, thoughtfully prepared evening of music-theater. If the company is in artistic trouble these days, its undiscriminating audiences must shoulder a share of the responsibility.

Billy Budd returns in a masterly production directed with lyrical precision by the same John Dexter who has made cold hash out of so many nineteenth-century operas at the Met, Verdi in particular. Two singers stand out in an excellent cast: Richard Cassilly projects Captain Vere's agonized moral dilemma with raw physical intensity, and James Morris subtly colors his impersonation of Claggart to create a chilling study of evil. Can this be the tenor who plodded so prosaically through Tristan a few months ago, or the bass who paid such limp lip service to Don Giovanni last winter? Obviously Dexter, Cassilly, and Morris are more directly in touch with Britten and a creative impulse closer to their own time than with the style and manner of masterpieces from the distant past. But then, this peculiar identity problem is endemic throughout the opera world today, and it threatens to fossilize the museum-repertory system. The prospect hardly seems to faze Met patrons as long as they can see familiar war-horses glamorously embalmed by media-hyped stars.

Of course, Britten expected his audiences to work a bit, although the composer's uncanny ability to translate personalities, dramatic gestures, and even ethical issues into immediately grasped, potently suggestive musical images gives the laziest ear every assistance. *Billy Budd* may even be enjoyed as a straightforward melodrama as it unfolds on board a British man-of-war. On this 'fragment of earth," Claggart, the master-at-arms, sows his diabolical plot to destroy Billy, while Captain Vere watches in horror, comprehending a primal struggle between good and evil but unable to control the tragic outcome.

Like the Herman Melville novel on which it is based, the action of *Billy Budd* proceeds with simplistic clarity, until one examines its details and sees the disturbingly blurred moral rainbow arching over the plot. Who is to judge Claggart and Billy, symbols of darkness and light, respectively, but both humanly imperfect manifestations of these polar opposites? Certainly not Vere, caught in the middle, like most of us, and confronted by a terrible choice for which he, too, must be judged. When Billy accidentally kills Claggart, Vere passively upholds the letter of naval law, and the boy is hanged, blessing his Pilate-like executioner. Neither Melville nor Britten takes sides or draws pat conclusions. "Who in this rainbow," asks Melville, "can draw the line where the violet tint ends and the orange tint begins?"

The good and the beautiful: *Duesing as Billy.*

The late John Culshaw, who produced all of Britten's recordings, once pointed out that the ambiguous meaning of *Billy Budd* is instinctively felt rather than intellectually perceived, like a song soaring over and above the narrative. And this is surely Britten's most lyrical opera. Long essays have been written about the score's dazzling network of interlacing motifs, but even these analyses can never quite explain the visceral power of music that so vividly conjures up shipboard life and cunningly relates each mundane event to the interior drama. *Billy Budd* sings of the human spirit in every measure, the composer's most compassionately eloquent variation on the provocative theme of corrupted innocence that haunted him all of his life.

The Met's massive set, designed by William Dudley, serves the physical requirements of the opera brilliantly and with romantic grandeur. The audience faces the cutaway stern of H.M.S. *Indomitable,* and every level—from the foretop to the main deck, from the captain's cabin to Billy's dungeon in the hold—rises and falls in motion with the drama. Dexter uses this imposing structure to construct riveting stage pictures, especially the triangular confrontations among Vere, Claggart, and Billy. The director invariably illuminates the music's most heart-stopping moments with striking tableaux. When the lights come up on Scene 3, for example, the sailors sing a sea chantey that swells like a mighty current up to Billy, isolated on his foretop lookout and watching over his mates, a shining beacon of goodness.

Dale Duesing is Billy in this revival, brimming with bouncy vitality and open-eyed innocence. James Morris's mellow bass wraps itself around Claggart's mu-

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sic like a seductive velvet glove, while the studied elegance of his movements recalls the striking description of another black Britten villain, Tarquinius in *The Rape of Lucretia*: "The pity is that sin has so much grace, it moves like virtue." In Vere, Richard Cassilly has found his most congenial Met role, one that instantly responds to the expressive plangency of his tenor and his forthright depiction of this deeply troubled personality. The large cast blends into a harmonious ensemble, and David Atherton brings the musical action onstage and in the pit into a sharper focus than any *Billy Budd* conductor I have heard except the composer himself. Public indifference probably means that this wonderful production will never return to the Met. See it while you can.

MANY MIDDLE-AGED OPERAGOERS became misty-eyed during Carnegie Hall's recent concert performance of Thomas's **Mignon.** Memories went back to the not so distant past when this sentimental *opéra-comique* was a standard repertory item in New York, and the air was heavy with nostalgia during intermissions. Remember Risë Stevens, Patrice Munsel, and James Melton at the Met in the late 1940s? The City Opera held onto the piece a few years longer, and several damp-eyed listeners recalled performances with Frances Bible, Beverly Sills, and Richard Verreau. Thirty years have passed, and *Mignon* is now a faded period piece, unlikely to be revived by our two major companies but ripe for concert treatment. Frankly, there are dozens of French operas I'd rather hear reexamined than this quaint trivialization of Goethe's *Wilhelm Meisters Lehrjahre,* but *Mignon* does have charming moments, and for over a century, the world's greatest singers have found its graceful tunes to be flattering vehicles.

Perhaps the aural memories of so many historical recordings jarred my enjoyment of this performance, sensitively conducted by Kenneth Montgomery. Frederica von Stade's tear-in-the-voice and delicately textured mezzo-soprano somehow made Mignon seem a trifle too languid and pallid, even for this pathetic little waif. Gianna Rolandi tossed off the flirtatious Philine's coloratura competently, but without much fizz or pinpoint brilliance. Barry McCauley launched a lusty attack on Wilhelm, bawling out his arias with a provincial tenor's understanding of the music's elegant style. Robert Lloyd, imported from England, was an uneven, gravelly Lothario. Only special singers with the most refined techniques and persuasive vocal personalities can regenerate interest in such a fragile curio. This spotty cast only managed to suggest several good reasons why *Mignon* has disappeared from the repertory. ■

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Wine/Alexis Bespaloff

ITALY'S POWERFUL REDS

"...Distinctive and richly textured Barolos and Barbarescos are being imported here in a diverse range of styles..."

"WE DON'T WANT TO COMPETE WITH THE French," says Bruno Ceretto, a wine-maker in Italy's Piedmont region. "We just want to sit at the same table with them."

Only a few years ago, most American consumers would have been amused by Ceretto's ambition, and perhaps with good reason, since relatively few of Italy's top wines were available here. Today, the situation is quite different: Not only is there a tremendous range of Italian wines to be found but most of the country's best producers are now sending their wines to New York. This change is particularly evident in the case of two classic red wines from Piedmont—Barolo and Barbaresco—that are now available from more than two dozen producers.

Despite their reputations, however, Barolo and Barbaresco have not been readily accepted by wine drinkers here. One problem is that the wines are made from a native Italian grape, Nebbiolo, and are therefore difficult to evaluate by those used to French and California wines. Also, as even the producers admit, the appeal of Barolo or Barbaresco is not easy to appreciate; the wines are something of an acquired taste for American consumers.

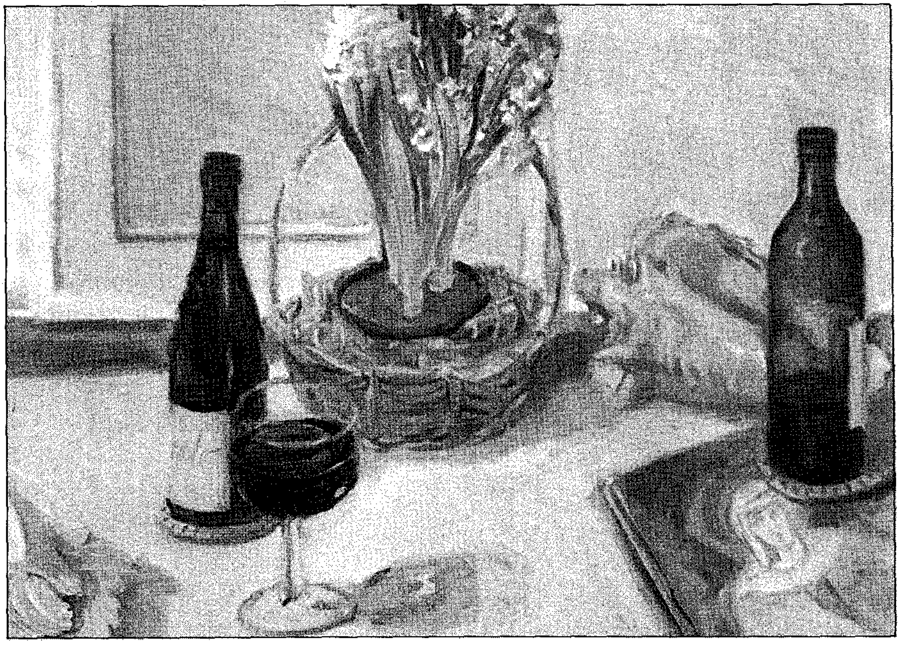
Barolo, in particular, can be a powerful wine (it has a minimum alcoholic content of 13 percent)—rich in tannin, with a chewy texture, relatively high acidity, and a distinctive and intriguing tarlike taste. Barolo and Barbaresco are definitely not wines for casual sipping, and in fact they frequently accompany game and other flavorful dishes. But what consumers of French and California wines find most difficult to accept about traditional Barolo and Barbaresco is the characteristic contributed by long aging in wood. Pio Boffa, whose family owns the Pio Cesare winery, recalls that the last lots of his firm's 1971 vintage were not bottled until 1979. Although this is unusual, four or five years' aging n wood is not. The resulting taste, evolved and subdued, is prized by most producers but puts off many American consumers, who consider such wines aded and dried out.

Today, the long aging in large casks hat has always been considered integral o the taste of Barolo and Barbaresco has led to controversy even among the wine-makers themselves. The Italian wine laws for Barolo specify that the wine must be aged a minimum of three years before being sold, at least two of them in wood. (Barbaresco must be aged at least a year in wood.) Barolo labeled "Riserva" must have at least three years in wood, and that labeled "Riserva Speciale," at least four years. These laws, formalized in 1966, simply reflect the traditions of the region, but it's interesting to note that no barrel-aging requirements exist for even the finest wines of Bordeaux or Burgundy. In effect, by codifying traditional attitudes toward aging in order to protect the quality of the wine, the laws impose a wood-aging minimum that a number of producers now feel diminishes their wine.

Some believe they must adapt their wines to an export market whose palates are formed by French and, increasingly, California wines. Others have simply been influenced by wine-making techniques in other regions. A traditionalist like Pio Boffa says, "We can bottle our wines after only two years in wood, but it's not right to bottle a Barolo that's too fruity. The fruit must be replaced by the bouquet of faded roses and violets." And producer Alberto Contratto adds, "There's no need for the tannin of new oak in Barolo, because the wines are already tannic as a result of extended skin contact during fermentation."

"I'm not looking for more tannin," explains Angelo Gaja, of Barbaresco, who uses small new oak barrels, as do the Bordelais. "I'm looking for complexity in less time, and I want to bottle my wines while they retain fat, body, and freshness. Long cask-aging leads to oxidation." Bruno Ceretto, who is also innovative, now ferments his wines in stainless-steel tanks and has reduced the time during which the skins are in contact with the fermenting juice, thus lowering the tannin content of his wines, but he continues to age them in traditional large casks. Even Pio Boffa has begun experimenting with reduced time in wood, adding, "I don't want to lose authenticity—I just want to make the wines a little rounder."

What all this means to the consumer is the opportunity to taste famous wines in an increasingly diverse range of styles. But those who scan the shelves for these wines will discover that another significant change has occurred in Piedmont—the increasing use of specific vineyard names. A number of producers, led by Renato Ratti, have begun to vinify—and



Strength of character: *Serve Barolo and Barbaresco with flavorful foods such as game.*

lustration by Susan Stillman.

bottle—wines from different sites separately, and such names as Brunate, Rocche, Rocchette, and Cannubi now appear on labels with growing frequency.

Because the villages of Barolo and Barbaresco are situated only ten miles apart, on either side of the town of Alba, many producers make both wines. In general, Barolo is sturdier and longer-lived, Barbaresco less intense and more accessible, but it's not unusual to find a Barbaresco from one producer that is more tannic and richly textured than a Barolo from another.

Among recent vintages, 1978s are rich, concentrated, classic wines. The 1979s are somewhat softer and less intense, the 1980s relatively light, although some elegant wines were produced.

Two wines made in the traditional manner, and notable for their evolved, wood-aged character—complex and subtle—are the Barolo 1978 of Pio Cesare ($16.99) and the Barbaresco Riserva 1978 of Contratto ($11.99).

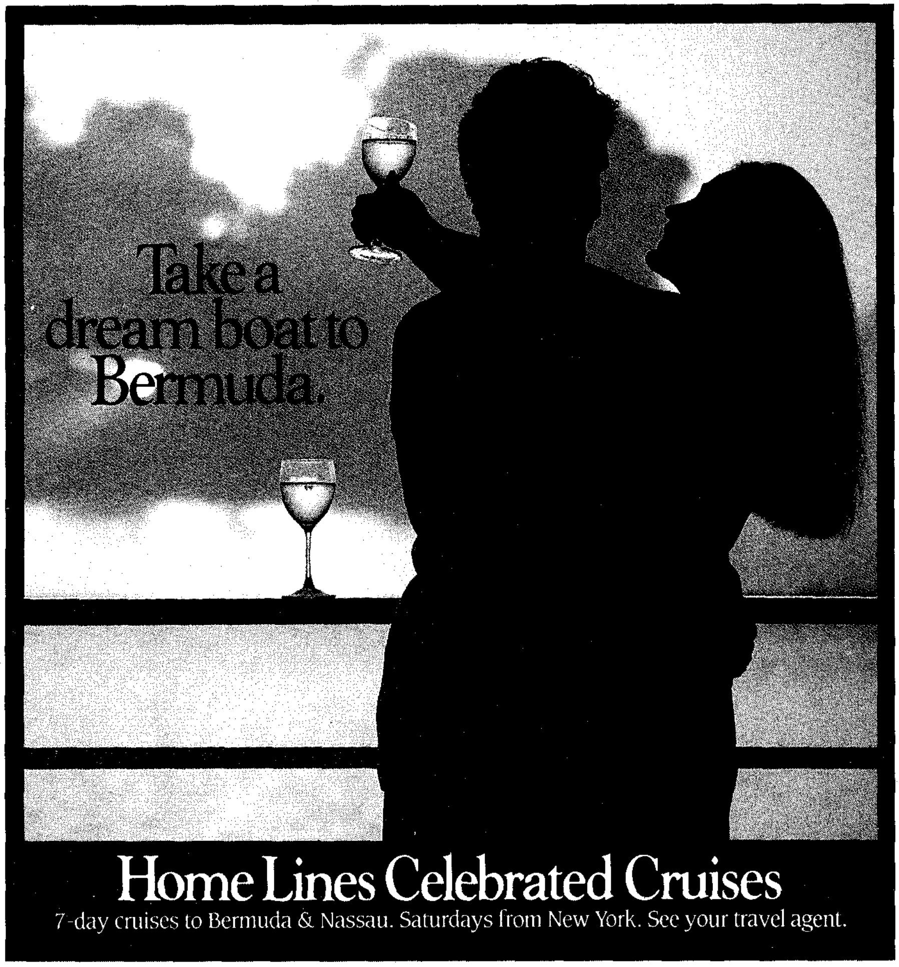
The excellent but differently styled wines of Cerreto combine tannic grip, rich texture, and balance. Two examples are the Bricco Asili Barbaresco 1979 ($14.99) and the Bricco Rocche Barolo Prapo 1979 ($12.99). The impressive Barolos of Renato Ratti emphasize fruit, suppleness, and elegance; they are less tannic than traditional Barolos, while sacrificing nothing in the way of individuality. Two examples of his 1979 Barolos are Marcenasco ($16.99) and Rocche ($19.29).

The excellent Barbaresco 1979 of Angelo Gaja ($18.75) is similar in style to a fine Bordeaux—a combination of tannin, fruit, and finesse, with a firm, close-knit texture that will need additional bottle age to develop. The Vietti firm produces rich, substantial, generous wines. Two examples are Barbaresco Localita Masseria 1979 ($13.99) and Barolo Localita Rocche 1978 ($14.99).

Four excellent wines brought in by Ardsley Wines & Spirits (976 Lexington Avenue, near 71st Street) are the Barolo 1978 ($14.95) and 1979 ($9.95) of Brovia and the Barbaresco 1978 ($13.75) and 1979 ($7.95) of De Forville. Both 1978s are intensely flavored wines; both 1979s are more opulent and lush.

Two good values in a lighter, more accessible style are the Barolo 1979 of Granduca ($7.99) and the Barbaresco 1980 of Vinicola Piemontese ($6.50).

As diverse as these wines are in style they all retain the basic character o Barolo and Barbaresco. Ezio Rivella one of Italy's leading oenologists, ha said, "Classic wines cannot be changed they can only be altered." But as someone who has introduced significan changes in the way many Italian wine are made, he adds, "After all, tradition are simply innovations that turned out to be successful." ■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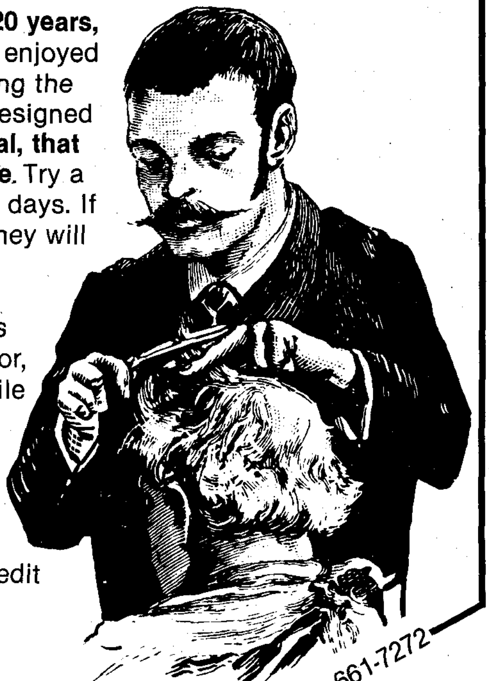

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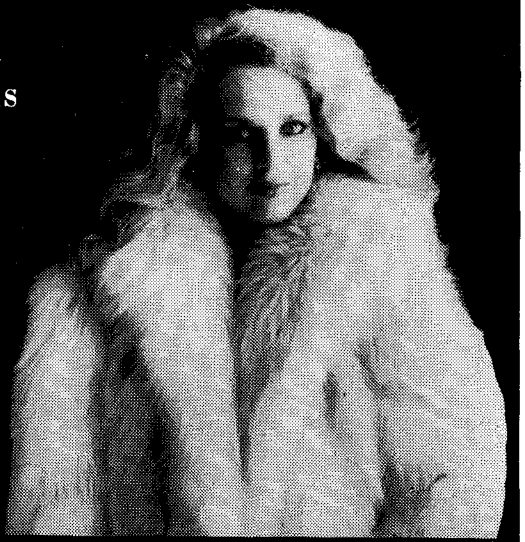

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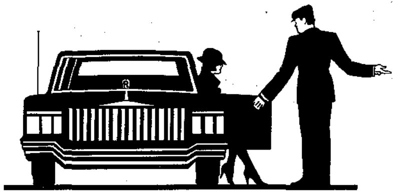

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Beauty

GIVE YOUR SKIN A TREAT IN THIS MIDtown salon. Cosmetologist Lydia has reduced her prices on several services: series of three European facials, was $98, now $75; Collagen treatment, was $28, now $21; peeling vegetable mask, was $14, now $11; leg waxing, was $16 (half-leg) and $28 (full leg), now $12.80 and $22.50, respectively; eyelash tinting, was $14, now $11. Personalized skin-care consultation is free. Appointment necessary. Cash only. *Lydia European Skin Care Salon, Ltd., 45 West 57th St., Suite 601 (753-7182); Tues.–Thurs. 10 a.m.–6 p.m., Fri. till 5 p.m., and Sat. 9 a.m.–2 p.m.; 4/24–5/23.*

For the Home

THIS WEST SIDE BOUTIQUE CARRIES FAmous manufacturers' products for bathrooms, kitchens, and tabletops. Its storewide sale offers savings of 10–50 percent. For example: vinyl or cloth shower curtains, by Ames, Jakson, Saturday Knight, and others, now 15–50 percent off; handsome coordinated bathroom accessories, now 20 percent off; solid-color Fieldcrest towels, now 20 percent off; bathsheets and decorated hand towels, now 30–50 percent off; cookie jars, dishes, glassware, mugs, and pottery, by Durand, Fitz & Floyd, Kosta Boda, Mikasa, Wheaton, and others, now 10–40 percent off; Port Merrion Botanic Garden dishes and service pieces, now 10 percent off; stainless-steel flatware sets and place settings, now 10–50 percent off; Israeli art glass and glassware, including vases, pitchers, tumblers, ashtrays, and serving dishes, now 40–50 percent off; picture frames, now 40 percent off; and much more. A.E., M.C., V., checks accepted; all sales final. *The Home Base, 2335 Broadway, near 85th St. (724-5959); Mon.–Fri. 10:30 a.m.–6:30 p.m., Sat. 10 a.m.–6 p.m., and Sun. 12:30–5:30 p.m.; through 4/29.*

Munchies

BROADWAY SMOOTHY, WHICH SELLS dried fruits and nuts, is lowering its prices for the holidays. For example: Turkish apricots, were $2.65 a lb., now $2; California fruit-and-nut mix, was $4 a lb., now $3; deluxe raisin-nut mix, was $4 a lb., now $3; almonds, were $3.80 a lb., now $3; roasted cashews, were $6 a lb., now $4.50; walnuts, were $3.60 a lb., now $2.75. Cash only. *Broadway Smoothy, 234 Canal St. (966-5120); daily 10:30 a.m.-6:30 p.m.; through 4/29.*

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A Complete Entertainment Guide for the Week Beginning April 18.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Turumba." #2—Thru Apr. 16: "The Ruling Class." Apr. 17: "Knife in the Water"; "Repulsion." Apr. 18-19: "Cat People (1942)"; "The Seventh Victim." Apr. 20-21: "The Road Warrior"; "Blade Runner." Apr. 22-24: "Pandora's Box"; "Diary of a Lost Girl."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Compleat Beatles."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Apr. 19: "The Ice Pirates"; "House by the Cemetery." Beg. Apr. 20: "Conquest."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Fanny & Alexander." **AGEE ROOM**—"The Good Fight."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Suburbia."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Apr. 16: "Grateful Dead"; "Gimme Shelter." Apr. 17: "Pink Floyd at Pompeii"; "Jimi Plays Berkeley." Apr. 18: "Rust Never Sleeps"; "The Last Waltz." Apr. 19: "Heavy Metal"; "Black and Blue." Apr. 20: "The Kids Are Alright"; "Quadrophenia." Apr. 21: "Rude Boy"; "Rock 'n' Roll High School." Apr. 22: "Ziggy Stardust and the Spiders From Mars"; "The Man Who Fell to Earth."

9. **ART—8th St. E. of University Pl.** 473-7014. "Swing Shift."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 16: "Siegfried"; "Kriemhild's Revenge." Apr. 17: "The Browning Version"; "Separate Tables." Apr. 18: "Queen Christina"; "As You Desire Me." Apr. 19: "Freaks"; "Dr. Jekyll and Mr. Hyde." Apr. 20-21: "Design for Living"; "Private Lives." Apr. 22: "The Wizard of Oz"; "Meet Me in St. Louis."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 19: "Against All Odds"; "The Man Who Loved Women."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 17: "Touch of Evil"; "The Lady From Shanghai." Apr. 18-19: "Tess"; "The Story of Adele H." Apr. 20-21: "Baby Doll"; "Lolita." Apr. 22-24: "Tootsie"; "Victor/Victoria."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 19: "This Is Spinal Tap." Opening Apr. 20: "Champions." #2—"Moscow on the Hudson."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Iceman." #2—"The Man Who Knew Too Much (1956)." #3—"The Dresser." #4—Thru Apr. 19: "Broadway Danny Rose." Beg. Apr. 20 (tent.): "Le Crabe Tambour."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Police Academy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Racing With the Moon."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Hard to Hold." #2—"Romancing the Stone." #3—"Moscow on the Hudson."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Where the Boys Are." #2—"Splash."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Moscow on the Hudson."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"Up the Creek." #4—"Unfaithfully Yours." #5—"This Is Spinal Tap." #6—"Scarface."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Friday the 13th—The Final Chapter." #2—"Iceman."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Terms of Endearment."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Swing Shift." #2—"Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Terms of Endearment." **EMBASSY 3**—"Footloose." **EMBASSY 4**—"The Ten Commandments."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 16: "Breakfast at Tiffany's"; "Charade." Apr. 17-18: "Ernesto"; "Making Love." Apr. 19-21: "History of the World Part I"; "High Anxiety"; "To Be or Not to Be." Apr. 22-23: "The Night Porter"; "Lili Marleen." #2—Apr. 16-17: "That Championship Season"; "Whose Life Is It Anyway?" Apr. 18-19: "Wise Blood"; "Fat City." Apr. 20-21: "Frances"; "The Postman Always Rings Twice (1981)." Apr. 22: "The Wizard of Oz"; "The Three Worlds of Gulliver."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Hard to Hold." #2—Thru Apr. 19: "Hollywood High Part 2." Beg. Apr. 20: "Conquest."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Big Chill"; "Educating Rita."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "El Norte."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Antarctica."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Apr. 18: "Reuben, Reuben." Opening Apr. 19: "Wild Horses."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Iceman."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "And the Ship Sails On."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Opening Apr. 20: "Champions."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "My Best Friend's Girl."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Man Who Knew Too Much (1956)."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Police Academy." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Stone Boy."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Le Bal." **CINEMA II**—753-0774. "Privates on Parade."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Conquest." #2—832-2720. "Swing Shift."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru Apr. 19: "The Revolt of Job." Opening Apr. 20: "Kipperbang."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Apr. 19: "Against All Odds." Opening Apr. 20: "Champions."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "The Dresser."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Splash."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Friday the 13th—The Final Chapter." #2—"Iceman."

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MOVIES

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Hard to Hold."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Where the Boys Are."

61st Street & Above
West Side

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85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Racing With the Moon."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Sugar Cane Alley." #2—"L'Argent." #3—"Biquefarre."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Man Who Knew Too Much (1956)."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 16: "Blonde Venus"; "Singapore Sue"; "Sylvia Scarlett." Apr. 17-18: "The Howards of Virginia"; "Gunga Din." Apr. 19-21: "Topper"; "The Talk of the Town." Apr. 22-24: "An Affair to Remember"; "Indiscreet."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Apr. 17: "Carmen." Beg. Apr. 18: "El Norte." #2—Thru Apr. 19: "The Dresser." Opening Apr. 20: "And Nothing but the Truth."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Hard to Hold." #2—"Moscow on the Hudson." #3—"Police Academy." #4—"Splash."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Seeing Red." #2—"This Is Spinal Tap."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 16: "Dr. Mabuse, the Gambler"; "Dr. Mabuse, King of Crime." Apr. 17: "A Place in the Sun"; "Terminal Station." Apr. 18: "Sword of Vengeance," Parts 4 & 6. Apr. 19: "The Stunt Man"; "My Favorite Year." Apr. 20: "Quadrophenia"; "The Harder They Come." Apr. 21: "Breaker Morant"; "Smash Palace." Apr. 22: "The Gospel According to St. Matthew"; "Teorema."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 16: "La Dolce Vita"; "Orchestra Rehearsal." Apr. 17: "Ikiru"; "The Men Who Tread on the Tiger's Tail." Apr. 18: "Ways in the Night"; "The Constant Factor." Apr. 19: "Splendor in the Grass"; "Picnic." Apr. 20-26: "My Dinner With Andre."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Iceman." #2—"Splash." #3—"Reuben, Reuben." #4—"Friday the 13th—The Final Chapter."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Apr. 19: "Splash." Beg. Apr. 20: "Conquest." #2—"Friday the 13th—The Final Chapter."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Apr. 19: "The Ice Pirates." Beg. Apr. 20: "Conquest."

Museums, Societies, Etc.

ALLEY POND ENVIRONMENTAL CENTER—228-06 Northern Blvd., Douglaston, Queens. 229-4000. Adm. $2. Apr. 19, 7:30 p.m.: "The Atlantic's Last Frontier," & "Baymen—Our Waters Are Dying."

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. Apr. 18, 7 p.m.: "Silk Bandit," "Mountain Crossroads and the Diamond Path," "Suzhou," & another documentary. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. Apr. 20, 8 p.m.: "The Teahouse" (1982) by Xie Tian.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. Apr. 20, 8 p.m.: "Associations" (1975), "Girls Chewing Gum" (1976), "Hackney Marshes" (1977) & "Shepherd's Delight" (1984) by John Smith. Apr. 21, 8 p.m.: Vintage TV Comedy, with Sid Caesar, Ernie Kovacs, Tuesday Weld, & Burns & Allen. Apr. 22, 8 p.m.: Works by 10 filmmakers.

FILM FUND/WBAI-FM SCREENING—P.S. 41, 116 W. 11th St. 475-3720. Adm. $5. Apr. 20-21, 7 p.m.: "Grenada: Taking Off From a Dream" (1983) by Rigoberto Lopez, "Bitter Cane" (1983) by Jacques Arcelin, & "Nicaraguan Perspective" (1983) by Robbie McCauley & the Sedition Ensemble.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 18, at 12:30, 3:15, 6 & 8:30 p.m.: "Le dernier métro" (1980) by François Truffaut.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. Apr. 17, 7:30 p.m.: Doris Chase: Film/Video/Dance/Performance Fusion.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets 1 hr. prior to screenings. Apr. 16, 6:30 p.m.: "Der Kleine" (1982) by Klaus Lemke. Apr. 17, 6:30 p.m.: "Frag Mich Was Leichteres" (1979) by Haro Senft, & "Kraftprobe" (1981-82) by Heidi Genée. Apr. 18, 6:30 p.m.: "Nacht der Wölfe" (1981-82) by Rüdiger Nüchtern.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Apr. 20, 7 p.m.: "Snow Trail" (1947) by Senkichi Taniguchi; 9 p.m.: "Band of Assassins" (1970) by Tadashi Sawashima. Apr. 21, 1 p.m.: "Throne of Blood" (1957) by Akira Kurosawa; 3:15 p.m.: "Samurai Saga" (1959) by Hiroshi Inagaki.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Apr. 28, in the Video Viewing Room, Tue.-Sat.: 1 p.m.: People's Communication Network Exchange Show; 2 p.m.: "Asleep in a Box at the Opera"; 3 p.m.: "He Saw Her Burning" by Joan Jonas; 3:30 p.m.: M. Raskin Stichting Ens; 4:30 p.m.: Tapes by Request. Thru Apr. 28, Tue.-Sat., 1-6 p.m.: "Belief Sandwich Relief Gauntlet" by Bill Stephens. Adm. $5: Filmworks: Apr. 18, 8:30 p.m.: "A Woman's Touch" (1983) by Warren Sonbert, & "Sans Soleil" (1984) by Chris Marker; Apr. 19, 8:30 p.m.: "Half a Life" (1983) by Noll Brinkman, & "Flieger durfen keine Angst haben" (1983) by Rotraut Pape; 10 p.m.: Recent works by Stan Brakhage & others; Apr. 20, 8:30 p.m.: Jonas Mekas's Documents of the Sixties, & "Award Ceremony for Andy Warhol" (1966). Adm. $5: Apr. 21-22, 6:30 & 9:30 p.m.: Documentaries by Peter Greenaway.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Apr. 21, 8 p.m.: "Doomed Love" (1984) by Andrew Horn.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru May 3: Rod Serling: Dimensions of Imagination. Thru Sept. 13: Lucille Ball: First Lady of Comedy.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Apr. 16, 8 p.m.: "Amarcord" (1974) by Federico Fellini. Apr. 17-18, 8 p.m.: "Blood Wedding" (1981) by Carlos Saura. Apr. 19-23 at 7:30 p.m., Apr. 22 at 2 p.m.: "Parsifal" (1982) by Hans-Jurgen Syberberg; Apr. 20, 7:30 p.m.: "Lilith" (1964) by Robert Rossen, with Jean Seberg & Warren Beatty.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Apr. 21, 1:30 p.m.: "Hello, Dolly!" (1969) by Gene Kelly, with Barbra Streisand.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 17, 12 noon: "The Green Wall" (1970) by Armando Robles Godoy; 2:30 p.m.: "Bernice Bobs Her Hair," "The Garden Party," "In the Region of Ice," & "All the Troubles of the World." Apr. 19, 12 noon: "Decision to Win" by Cero a la Isquierda; 6 p.m. Video artist Paul Dougherty.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Apr. 17-22, at 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "Mayerling" (1936) by Anatole Litvak. Fri.-Sun., 2 p.m. (free): "Good Portuguese People" (1980) by Rui Simoes.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 21, 2 p.m.: "Kes" (1970) by Kenneth Loach.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Apr. 20-22, 6 & 9:15 p.m.: "Duel" (1971) by Steven Spielberg, & (at 7:15 & 10:30 p.m.) "Mean Streets" (1973) by Martin Scorsese.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Apr. 17-May 13: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "3rd Degree" (1982) by Paul Sharits.

YONKERS PUBLIC LIBRARY—Grinton I. Will branch, 1500 Central Park Ave. 337-1500, ext. 20. Adm. $2; senior citizens $1. Apr. 18, 7:30 p.m.: "Rashomon" (1951) by Akira Kurosawa.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Splash." #2—"Police Academy." #3—"Romancing the Stone."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Apr. 19: "Up the Creek." #2—"Iceman."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Friday the 13th—The Final Chapter."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Where the Boys Are." #2—"Splash."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Champions." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—"Iceman."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Moscow on the Hudson."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Moscow on the Hudson." #2—"Hard to Hold." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Iceman." #5—"Footloose." #6—"Hard to Hold." #7—"Terms of Endearment." #8—"Friday the 13th—The Final Chapter." #9—"Splash." #10—"Where the Boys Are."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Iceman." #2—"Splash." #3—"Hard to Hold." #4—"Police Academy." #5—"Greystoke: The Legend of Tarzan, Lord of the Apes."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Friday the 13th—The Final Chapter." #2—"Where the Boys Are."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Romancing the Stone." #2—"Splash."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Moscow on the Hudson." #2—"Footloose." #3—"Terms of Endearment."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Conquest." #3—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Champions." #4—"Police Academy."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Police Academy." #2—"Moscow on the Hudson." #3—"Hard to Hold." #4—"Iceman."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Terms of Endearment."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash." #3—Thru Apr. 19: "Hard to Hold"; "Fast Times at Ridgemont High."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Apr. 19: "The Dresser." #2—"Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Moscow on the Hudson." #2—"Friday the 13th—The Final Chapter."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Iceman." #2—"Reuben, Reuben." #3—"Where the Boys Are." #4—"Police Academy."

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MOVIES

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Apr. 19: "The Ice Pirates"; "Brainstorm." Beg. Apr. 20: "Conquest"; "1990: The Bronx Warriors."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Romancing the Stone." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Splash."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Moscow on the Hudson."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"Iceman." #2—"Moscow on the Hudson."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Apr. 19: "Police Academy." #2—Thru Apr. 19: "Splash." #3—Thru Apr. 19: "Up the Creek"; "Hard to Hold."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Apr. 19: "Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

303. NEW DORP—HYLAN— 351-6601. #1—"Splash." #2—"Moscow on the Hudson."

304. NEW DORP—LANE— 351-2110. "Friday the 13th—The Final Chapter."

305. NEW DORP—RAE— 979-0444. #1—"Police Academy." #2—"Where the Boys Are."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Hard to Hold." #2—"Romancing the Stone."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Apr. 19: "Up the Creek." Beg. Apr. 20: "Conquest." #2—"Police Academy."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Iceman."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Conquest." #4—"Police Academy."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Splash." #2—Thru Apr. 19: "Educating Rita"; "The Big Chill." Beg. Apr. 20: "Conquest." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Where the Boys Are."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Apr. 19: "Flashdance"; "Staying Alive." Beg. Apr. 20: "Krull"; "Yor."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2 & #4—"Romancing the Stone." #3—"Iceman." #5—"Reuben, Reuben." #6—"Footloose." #7—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Swing Shift."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Friday the 13th—The Final Chapter." #2—"Footloose."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Apr. 19: "Blame It on Rio." #2—Thru Apr. 19: "The Big Chill"; "Educating Rita."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Friday the 13th—The Final Chapter." #2—"Splash." #3—"Moscow on the Hudson."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are." #3—"Police Academy."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Iceman." #2 & #3—"Romancing the Stone." #4—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Swing Shift."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Where the Boys Are." #2—"Moscow on the Hudson."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Apr. 19: "Fanny & Alexander." Beg. Apr. 20: "The Big Chill"; "Educating Rita." #2—Thru Apr. 19: "Tender Mercies."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Iceman."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Moscow on the Hudson."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Hard to Hold." #2—"Splash." #3—"Where the Boys Are." #4—"Police Academy."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Iceman." #2—"Splash." #3—"Hard to Hold." #4—"Where the Boys Are." #5—"Greystoke: The Legend of Tarzan, Lord of the Apes."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Friday the 13th—The Final Chapter." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Apr. 19: "Where the Boys Are"; "Hollywood High Part 2."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Friday the 13th—The Final Chapter." #2—"Splash." #3—"Moscow on the Hudson."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "Iceman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Apr. 19: "Police Academy." #2—"Where the Boys Are." #3—Thru Apr. 19: "Hard to Hold."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Apr. 19: "Unfaithfully Yours"; "Mr. Mom." Beg. Apr. 20 (tent.): "The Right Stuff."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Apr. 19: "Terms of Endearment."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Conquest." #2—"Police Academy."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 19: "Children of the Corn"; "House by the Cemetery." Beg. Apr. 20: "Silkwood."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Up the Creek." #2—"Terms of Endearment." #3—"The Ice Pirates."

445. RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Terms of Endearment." #2—"Iceman."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Moscow on the Hudson." #2—Thru Apr. 19: "Unfaithfully Yours."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Terms of Endearment." #2—"Friday the 13th—The Final Chapter."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Apr. 19: "The Ice Pirates."; "Brainstorm."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Moscow on the Hudson." #2—Thru Apr. 19: "Up the Creek."

501. BALDWIN—RKO— 223-9230. "Where the Boys Are."

502. BELLEROSE—RKO— 775-1351. Thru Apr. 17: "Scarface." Beg. Apr. 18: "Lassiter."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

MOVIES

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Hard to Hold." #2—"Terms of Endearment."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 19: "Splash." Beg. Apr. 20: "Conquest." #3—"Iceman." #4—"Police Academy."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Splash."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Moscow on the Hudson." #2—"Iceman."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Romancing the Stone." #2—"Terms of Endearment." #3—"Police Academy."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Greystoke: The Legend of Tarzan, Lord of the Apes."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Where the Boys Are." #2—"Police Academy." #3—Thru Apr. 19: "The Right Stuff." Beg. Apr. 20: "Conquest."

524. **HEWLETT—RKO—** 791-6768. Thru Apr. 17: "Scarface." Beg. Apr. 18: "Lassiter."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Splash." #2—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Conquest."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Reuben, Reuben." **SOUTH—**"Iceman."

529. **LAWRENCE—RKO—** 371-0203. #1—"Moscow on the Hudson." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Apr. 19: "House by the Cemetery"; "Children of the Corn." Beg. Apr. 20: "Unfaithfully Yours." #2—Thru Apr. 19: "Blame It on Rio"; "The Ice Pirates." Beg. Apr. 20 (tent.): "The Right Stuff."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Racing With the Moon." #2—"Friday the 13th—The Final Chapter." #3—"This Is Spinal Tap." #4—"Footloose." #5—"Moscow on the Hudson." #6—"Where the Boys Are."

532. **LONG BEACH—LIDO—** 432-0056. Thru Apr. 19: "Children of the Corn"; "Penitentiary."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Conquest." #2—"Iceman." #3—"Fanny & Alexander." #4—"Up the Creek."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "The Dresser."

535. **MALVERNE—TWIN—** 599-6966. #1—"Unfaithfully Yours." #2—Thru Apr. 19: "Blame It on Rio." Beg. Apr. 20 (tent.): "The Right Stuff."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Splash." #2—"Iceman." #3—"Hard to Hold."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Entre Nous."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Police Academy."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Footloose." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—"Moscow on the Hudson." #5—Thru Apr. 19: "Reuben, Reuben." Beg. Apr. 20: "Champions." #6—"Hard to Hold." #7—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Conquest." #8 & #9—"Friday the 13th—The Final Chapter."

542. **MERRICK—GABLES—** 546-0734. Thru Apr. 19: "The Right Stuff." Beg. Apr. 20: "Against All Odds."

543. **MERRICK—HOLIDAY PARK—** 546-1271. Thru Apr. 19 (tent.): "Unfaithfully Yours."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Friday the 13th—The Final Chapter."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Fanny & Alexander." #2—Thru Apr. 19: "Unfaithfully Yours."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "The Right Stuff."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"The Right Stuff." #2—Thru Apr. 19: "Unfaithfully Yours." Beg. Apr. 20 (tent.): "Terms of Endearment."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Moscow on the Hudson." #2—"Up the Creek."

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551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Friday the 13th—The Final Chapter."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 19: "Up the Creek." #3—Thru Apr. 19: "The Big Chill"; "Educating Rita."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Apr. 19: "The Right Stuff." Beg. Apr. 20 (tent.): "Terms of Endearment."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Police Academy."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Hard to Hold." #2—"Friday the 13th—The Final Chapter."

559. ROSLYN—ROSLYN— 621-8488. #1—"Moscow on the Hudson." #2—"The Dresser."

561. SYOSSET—SYOSSET— 921-5810. #1—"Swing Shift." #2—"Police Academy." #3—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Conquest."

562. SYOSSET—UA CINEMA 150— 364-0700. "Romancing the Stone."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Reuben, Reuben." #2—"Where the Boys Are." #3—"Romancing the Stone."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Hard to Hold." #2—"Moscow on the Hudson." #3—"Swing Shift." #4—"Friday the 13th—The Final Chapter." #5—"Police Academy." #6—"Iceman." #7—"Splash." #8—"Racing With the Moon." #9—"Up the Creek." #10—"Footloose." #11—"Greystoke: The Legend of Tarzan, Lord of the Apes." #12—"Terms of Endearment."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Apr. 19: "Up the Creek." #2—"Terms of Endearment."

571. WANTAGH—RKO— 781-6969. "Iceman."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Friday the 13th—The Final Chapter." #3—Thru Apr. 19: "Police Academy." Beg. Apr. 20: "Conquest."

574. WESTBURY—WESTBURY— 333-1911. #1—"Tender Mercies." #2—Thru Apr. 19: "The King and I." Beg. Apr. 20: "The Sound of Music."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Iceman."

602. BABYLON—RKO— 669-0700. #1—"Romancing the Stone." #2—"Moscow on the Hudson."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Friday the 13th—The Final Chapter." #2—"Hard to Hold." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. Thru Apr. 19: "Reuben, Reuben." Beg. Apr. 20: "Champions."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Police Academy." #2—"Up the Creek."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—Thru Apr. 19: "Splash"; "Tex." Beg. Apr. 20: "Conquest"; "1990: The Bronx Warriors." #2—"Friday the 13th—The Final Chapter"; "The Dead Zone."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Apr. 19: "The Right Stuff."

612. CENTER MORICHES—CENTER— 878-2100. Thru Apr. 19: "Unfaithfully Yours."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Apr. 19: "Unfaithfully Yours."

614. COMMACK—DRIVE-IN— 499-2900. "Friday the 13th—The Final Chapter"; "The Dead Zone."

615. COMMACK—MAYFAIR— 543-0707. "Iceman."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Footloose." #2—"Friday the 13th—The Final Chapter." #3—"Up the Creek." #4—"Hard to Hold." #5—"Where the Boys Are." #6—"Police Academy." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes." #8—"Splash." #9—"Iceman." #10—"Terms of Endearment."

617. COMMACK—RKO— 499-4545. #1—"Moscow on the Hudson." #2—"Reuben, Reuben."

620. CORAM—DRIVE-IN— 732-6200. "Friday the 13th—The Final Chapter"; "The Dead Zone."

621. CORAM—PINE— 698-6442. #1—"Where the Boys Are." #2—"Splash."

622. DEER PARK—DEER PARK— 667-2440. "Greystoke: The Legend of Tarzan, Lord of the Apes."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Splash." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Romancing the Stone." #4—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Conquest." #5—Thru Apr. 19: "Police Academy." Beg. Apr. 20: "Swing Shift."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Terms of Endearment."

627. EAST SETAUKET—RKO FOX— 473-2400. "Where the Boys Are."

628. ELWOOD—ELWOOD— 499-7800. #1—"Friday the 13th—The Final Chapter." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Conquest."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Splash." #2—"Moscow on the Hudson." #3—"Where the Boys Are." #4—"Hard to Hold."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Police Academy."

634. HUNTINGTON—RKO YORK— 421-3911. "Greystoke: The Legend of Tarzan, Lord of the Apes."

635. ISLIP—ISLIP— 581-5200. #1—Thru Apr. 19: "Where the Boys Are." #2—Thru Apr. 19: "Splash." #3—Thru Apr. 19: "Greystoke: The Legend of Tarzan, Lord of the Apes."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Splash."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Apr. 19: "Unfaithfully Yours."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Apr. 19: "Unfaithfully Yours." Beg. Apr. 20: "Footloose."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Apr. 19: "Where the Boys Are." #2—Thru Apr. 19: "Terms of Endearment." #3—Thru Apr. 19: "Moscow on the Hudson."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Apr. 19: "Police Academy." Beg. Apr. 20: "Swing Shift." **OUTDOOR—**Thru Apr. 19: "Iceman"; "The Sting II." Beg. Apr. 20: "Conquest"; "1990: The Bronx Warriors."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Where the Boys Are." #2—"Splash."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Apr. 19: "Unfaithfully Yours."

645. OAKDALE—OAKDALE— 589-8118. Thru Apr. 19: "Unfaithfully Yours." Beg. Apr. 20: "Against All Odds."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Romancing the Stone." #2—"Splash." #3—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Swing Shift."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Moscow on the Hudson." #2—"Iceman."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Police Academy." **OUTDOOR—**Thru Apr. 19: "Hard to Hold"; "Smokey and the Bandit Part 3." Beg. Apr. 20: "Conquest"; "1990: The Bronx Warriors."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Friday the 13th—The Final Chapter." #2—"Footloose."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Police Academy." **WEST—**Thru Apr. 19: "Hard to Hold." Beg. Apr. 20 (tent.): "Iceman."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Apr. 17: "Scarface." Beg. Apr. 18: "Lassiter."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Apr. 19: "The Ice Pirates"; "Rocky III."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Apr. 19: "Experience Preferred. . .but Not Essential." Beg. Apr. 20: "A Woman in Flames."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Terms of Endearment." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

660. SHIRLEY—TWIN— 281-4466 #1—Thru Apr. 19: "Unfaithfully Yours." #2—Thru Apr. 19: "The Right Stuff."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Romancing the Stone."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Iceman." #2—"Moscow on the Hudson." #3—"Footloose."

664. STONY BROOK—LOEWS— 751-2300. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson." #3—"Friday the 13th—The Final Chapter."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Apr. 19: "The Right Stuff." Beg. Apr. 20: "Against All Odds." #2—"Unfaithfully Yours."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Apr. 19: "Hard to Hold."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—"Splash." #2—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20 (tent.): "The Right Stuff."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Splash." #2—"Where the Boys Are." #3—"Hard to Hold."

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Apr. 19: "Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

707. HARRISON—SILVER SCREEN— 835-2961. Thru Apr. 17: "The Leopard." Apr. 18-20: "Lady on the Bus"; "I Love You." Apr. 21-24: "Carmen."

708. HARTSDALE—CINEMA— 428-2200. #1—Program unavailable. #2—"Police Academy." #3—"Splash." #4—"Moscow on the Hudson."

709. LARCHMONT—PLAYHOUSE— 834-3001. "Moscow on the Hudson."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Iceman." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—Thru Apr. 19: "Hard to Hold." Beg. Apr. 20: "Conquest."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Police Academy." #2—"Moscow on the Hudson."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Moscow on the Hudson." #2—"Iceman."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Apr. 19: "Hard to Hold"; "Hollywood High Part 2." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Where the Boys Are." #4—"Friday the 13th—The Final Chapter." #5—"Splash."

715. NEW ROCHELLE—TOWN— 632-4000. "Police Academy."

716. OSSINING—ARCADIAN— 941-5200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy."

717. PEEKSKILL—BEACH— 737-6262. #1—"Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—"Hard to Hold."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Friday the 13th—The Final Chapter." #2—"Romancing the Stone." #3—"Police Academy." #4—"Moscow on the Hudson."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Apr. 19: "Unfaithfully Yours."

721. PLEASANTVILLE—ROME— 769-0720. #1—"Terms of Endearment." #2—"Splash."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20 (tent.): "Splash." #2—"Friday the 13th—The Final Chapter."

723. SCARSDALE—FINE ARTS— 723-6699. "Entre Nous."

724. SCARSDALE—PLAZA— 725-0078. Thru Apr. 19: "Unfaithfully Yours."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Friday the 13th—The Final Chapter." #2—Program unavailable.

728. WHITE PLAINS—UA CINEMA— 946-2820. "Romancing the Stone."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone."

731. YONKERS—KENT— 237-3440. #1—Thru Apr. 19: "Where the Boys Are"; "The Ice Pirates." Beg. Apr. 20: "Blame It on Rio." #2—"Terms of Endearment."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy." #3—Thru Apr. 19: "Terms of Endearment." Beg. Apr. 20: "Swing Shift." #4—"Iceman."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru Apr. 19: "Up the Creek." #2—"Hard to Hold." #3—"Make Them Die Slowly."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Terms of Endearment." #2—"Iceman."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN—** 358-1844. "Friday the 13th—The Final Chapter"; "The Dead Zone."

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Iceman." #3—"Where the Boys Are." #4—"Footloose." #5—"Moscow on the Hudson."

746. **NEW CITY—TOWN—** 634-5100. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Police Academy." #2—"Iceman."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Apr. 19: "Hard to Hold"; "Spring Break." Beg. Apr. 20: "Conquest."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Friday the 13th—The Final Chapter."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Hard to Hold."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Reuben, Reuben."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Hard to Hold."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Terms of Endearment."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Where the Boys Are."

Connecticut

(Area Code 203) Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Romancing the Stone." #2—Program unavailable.

774. **DANBURY—CINE—** 743-2200. #1—"Moscow on the Hudson." #2—"Where the Boys Are." #3—"Racing With the Moon."

775. **DANBURY—CINEMA—** 748-2923. #1—"Friday the 13th—The Final Chapter." #2—"Swing Shift."

777. **DANBURY—PALACE—** 748-7496. #1—"Police Academy." #2—"Splash." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Romancing the Stone."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Police Academy." #2—"Splash."

780. **FAIRFIELD—COUNTY—** 334-1411. "Friday the 13th—The Final Chapter."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Romancing the Stone." #2—Program unavailable.

782. **GREENWICH—PLAZA—** 869-4030. #1—"Racing With the Moon." #2—"Swing Shift." #3—"Up the Creek."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Police Academy."

784. **NORWALK—CINEMA—** 838-4504. #1—"Police Academy." #2—"Swing Shift."

785. **NORWALK—NORWALK—** 866-3010. "Friday the 13th—The Final Chapter."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Apr. 17: "The Grey Fox." Apr. 18-24: "Rear Window."

789. **SPRINGDALE—STATE—** 325-0250. "Terms of Endearment."

790. **STAMFORD—AVON—** 324-9205. #1—"Splash." #2—"Friday the 13th—The Final Chapter."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are." #3—"Footloose."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Police Academy." #2—"Moscow on the Hudson."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Moscow on the Hudson."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Romancing the Stone." #2—Program unavailable. #3—227-9619. "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—226-6666. "Moscow on the Hudson."

796. **WESTPORT—POST—** 227-0500. "Racing With the Moon."

798. **WILTON—CINEMA—** 762-5678. "Splash."

New Jersey

(Area Code 201) Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy." #3—Thru Apr. 19: "Hard to Hold."

801. **HARRISON—WARNER—** 482-8550. #1—"Friday the 13th—The Final Chapter." #2—Thru Apr. 19: "Up the Creek."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Friday the 13th—The Final Chapter." #2—"Splash." #3—"Iceman."

805. **JERSEY CITY—STATE—** 653-5200. #1—Beg. Apr. 20: "Conquest." #2—"Hard to Hold"; "Bad Boys." #3—"Where the Boys Are." #4—Beg. Apr. 20: "Iceman."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Police Academy." #2—"Friday the 13th—The Final Chapter." #3—"Hard to Hold." #4—"Up the Creek."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Iceman." #3—"Splash." #4—"Terms of Endearment." #5—"Where the Boys Are." #6—"Moscow on the Hudson."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 19: "Unfaithfully Yours"; "Alley Cat."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Moscow on the Hudson."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Splash."

817. **LIVINGSTON—COLONY—** 992-0800. "Greystoke: The Legend of Tarzan, Lord of the Apes."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Moscow on the Hudson."

819. **MILLBURN—RKO—** 376-0800. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Iceman."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Iceman." #2—"Terms of Endearment." #3—"Entre Nous."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Hard to Hold." #2—"Footloose." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Apr. 19: "Hard to Hold." #2—Thru Apr. 19: "Where the Boys Are." #3—"Splash."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"Romancing the Stone." #2—"Moscow on the Hudson." #3—"Where the Boys Are."

828. **VERONA—VERONA—** 239-0880. Thru Apr. 19: "The Dresser." Beg. Apr. 20: "Conquest."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Police Academy." #2 & #3—Program unavailable.

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. "Unfaithfully Yours."

841. **CRANFORD—RKO—** 276-9120. #1—"Footloose." #2—"Splash."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Apr. 19: "Blame It on Rio." Beg. Apr. 20: "The Right Stuff."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Apr. 19 (tent.): "Terms of Endearment." #2—Thru Apr. 19: "Where the Boys Are."

848. **ROSELLE PARK—PARK—** 245-0358. "Unfaithfully Yours."

849. **SUMMIT—STRAND—** 273-3900. "Splash."

851. **UNION—FIVE POINTS—** 964-3466. "Police Academy."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Apr. 19: "Hard to Hold."

854. **UNION—RKO—** 686-4373. #1—"Moscow on the Hudson." #2—"Friday the 13th—The Final Chapter."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Iceman." #2—"Hard to Hold." #3—"Where the Boys Are."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Terms of Endearment."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. "Hard to Hold."

861. **CLOSTER—CLOSTER—** 768-8800. "Friday the 13th—The Final Chapter."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Iceman." #2—"Friday the 13th—The Final Chapter." #3—"Where the Boys Are." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

863. **EMERSON—TOWN—** 261-1000. "Moscow on the Hudson."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Iceman." #2—"Hard to Hold."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Hard to Hold." #2—"Up the Creek."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Apr. 19: "Terms of Endearment." Beg. Apr. 20: "Conquest." #2—"Police Academy."

868. **FORT LEE—SHARON—** 224-0202. "Moscow on the Hudson."

873. **OAKLAND—TWIN—** 337-4478. #1—"Moscow on the Hudson." #2—"Police Academy."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Apr. 19: "The Right Stuff." #2—Thru Apr. 19: "Unfaithfully Yours."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Iceman."

876. **PARAMUS—CINEMA 35—** 845-5070. "Hard to Hold."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Apr. 19: "Children of the Corn"; "Screwballs." Beg. Apr. 20: "Sudden Impact"; "Star 80."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Footloose." #2—"Racing With the Moon." #3—"Terms of Endearment." #4—"Romancing the Stone." #5—"Friday the 13th—The Final Chapter." #6—"Where the Boys Are." #7—"Moscow on the Hudson." #8—"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Splash." #2—"Swing Shift." #3—"Police Academy."

880. **RAMSEY—CINEMA—** 825-2090. Thru Apr. 19: "Where the Boys Are." Beg. Apr. 20: "Splash."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 19: "The Right Stuff."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Apr. 19: "Unfaithfully Yours." #2—Thru Apr. 19: "The Ice Pirates."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru Apr. 19: "Blame It on Rio." #2—Thru Apr. 19: "Unfaithfully Yours." #3—Thru Apr. 19: "Children of the Corn." #4—Thru Apr. 19: "The Ice Pirates."

887. **TENAFLY—BERGEN—** 567-0004. "Terms of Endearment."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Splash."

889. **WESTWOOD—PASCACK—** 664-3200. "Police Academy."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

AND NOTHING BUT THE TRUTH—(1hr. 30m., '84) Two British investigative reporters struggle to solve a mystery under difficult conditions and government pressure. With Glenda Jackson, Jon Finch. Dir. Karl Francis. **90**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. **50**

ANTARCTICA—(1hr. 52m., '84) A Japanese expedition to the South Pole in 1958 struggles to reach a team of sled dogs that were left chained to an isolated base. English narration. With Kan Takakura, Tsunehiko Watase, Eiji Okada. Dir. Koreyoshi Kurahara. G. **45**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **42, 403, 410, 416, 554**

BIQUEFARRE—(1hr. 30m., '84) In French, Eng. subtitles. Director Georges Rouquier returns to the Aveyron region of France, the site of his 1946 film, *Farrebique,* and chronicles the lives and emotional conflicts of the second generation of the farming community depicted in the original film. **86**

CHAMPIONS—(1hr. 55m., '84) The true story of Bob Champion, a man driven to win the Grand National Steeplechase, a grueling and world-renowned horse race. With John Hurt, Edward Woodward, Ben Johnson. Dir. John Irvin. PG. **14, 51, 74, 109, 206, 541, 604**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 76, 90, 213, 534, 559, 828**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **42, 403, 410, 416, 554**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **44, 90**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 537, 723, 821**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **5, 47, 416, 533, 547**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **38, 118, 205, 407, 408, 531, 541, 567, 616, 639, 651, 663, 745, 791, 822, 841, 878**

FRIDAY THE 13TH—THE FINAL CHAPTER—(1hr. 31m., '84) Jason, the insane killer of *Friday the 13th,* returns for another violent rampage. With Kimberly Beck, Corey Feldman, Ted White. Dir. Joseph Zito. R. **33, 80, 97, 98, 104, 111, 118, 202, 223, 304, 408, 411, 423, 426, 450, 531, 541, 545, 552, 558, 567, 573, 603, 608, 614, 616, 620, 628, 651, 664, 714, 719, 722, 727, 732, 740, 751, 775, 780, 785, 790, 801, 804, 806, 811, 854, 861, 862, 878**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive —proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **5**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **22, 32, 71, 104, 109, 114, 118, 201, 206, 211, 212, 234, 300, 401, 403, 407, 412, 418, 422, 512, 521, 529, 541, 551, 554, 567, 573, 616, 622, 625, 628, 629, 634, 635, 658, 664, 701, 705, 710, 714, 716, 717, 730, 745, 746, 777, 791, 793, 795, 800, 803, 807, 817, 819, 822, 858, 862, 878**

HARD TO HOLD—(1hr. 33m., '84) Rick Springfield makes his film debut as a rock superstar who falls in love with the one woman who refuses to be his fan. With Janet Eilber, Patti Hansen, Albert Salmi, Tracy Brooks Swope. Dir. Larry Peerce. PG. **24, 41, 70, 82, 92, 114, 118, 201, 206, 210, 212, 237, 306, 401, 407, 413, 420, 422, 428, 439, 511, 526, 536, 541, 558, 567, 603, 616, 629, 632, 650, 653, 668, 702, 710, 714, 717, 733, 750, 752, 755, 800, 805, 806, 822, 825, 852, 857, 860, 864, 866, 876**

ICEMAN—(1hr. 41m., '84) Reviewed in this issue. PG. **16, 33, 48, 80, 97, 103, 109, 118, 201, 210, 225, 236, 308, 407, 413, 418, 422, 427, 447, 512, 518, 528, 533, 536, 567, 571, 601, 615, 616, 642, 649, 653, 663, 710, 713, 732, 735, 745, 747, 804, 805, 807, 819, 821, 857, 862, 864, 875**

KIPPERBANG—(1hr. 25m., '84) Set in 1948, the story of a fourteen-year-old British schoolboy who hopes, among other things, to steal a kiss from a pretty classmate. Dir. Michael Apted. PG. **73**

L'ARGENT—(1hr. 30m., '84) In French, Eng. subtitles. Reviewed in this issue. **86**

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. **62**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. **56**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. **14, 24, 31, 72, 92, 113, 114, 118, 205, 210, 223, 235, 236, 303, 402, 411, 414, 419, 426, 448, 500, 518, 529, 531, 541, 550, 559, 567, 602, 617, 632, 640, 649, 658, 663, 664, 708, 709, 711, 713, 719, 745, 746, 774, 792, 793, 795, 807, 810, 818, 827, 854, 863, 868, 873, 878**

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. In Bertrand Blier's new sex comedy, a handsome ski *boutiquier* (Thierry Lhermitte) takes up with a tramp (Isabelle Huppert) passing through an alpine resort. She moves in, making herself at home quickly, and then, avid for affection and eager to keep everybody happy, seduces her lover's best friend (Coluche), a morose, shapeless man who looks as if he were always suffering from the sniffles. But the two men are unshakable friends (the typical Blier pattern), and each is determined not to hurt the feelings of the other. With his usual charm and perversity, Blier works every permutation of love, jealousy, and self-sacrifice among these three, but the movie goes on and on, and despite the aura of high sophistication, it begins, after a while, to resemble the conventionally "debonair" sex comedies of yesteryear. The ubiquitous Huppert, the amoral girl who means to hurt no one, gives her most brazenly sexy performance yet. **55**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **21, 37, 58, 83, 92, 100, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 573, 606, 616, 625, 633, 642, 650, 653, 708, 710, 711, 715, 716, 719, 732, 747, 777, 779, 783, 784, 792, 793, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889**

PRIVATES ON PARADE—(1hr. 35m., '84) Reviewed in this issue. R. **62**

★**RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **23, 60, 85, 531, 567, 774, 782, 796, 878**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **46, 97, 225, 407, 528, 541, 566, 604, 617, 754**

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. **73**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **436, 523, 530, 535, 542, 548, 549, 555, 609, 660, 666, 700, 842, 874, 882**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **24, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 625, 648, 662, 719, 728, 730, 748, 773, 778, 781, 795, 827, 878**

SEEING RED—(1hr. 40m., '84) Sketchy but entertaining history of the American Communist Party from the twenties to the present. The interviews with Party members, some of them dropouts, some still active, present a remarkably attractive group of people, including Bill Bailey, a maritime organizer and longshoreman with a colorful, undisciplined tongue; the black college teacher Howard "Stretch" Johnson, who learned about class distinctions by dancing in the old Cotton Club, and Dorothy Healey, who once was, by her own admission, "a little Stalin." The filmmakers, Julia Reichert (who conducts the interviews) and her husband James Klein, appear eager to say, "This is what American Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense." In some of the movie's most interesting passages, Reichert asks her subjects how they felt at the time of Khrushchev's 1956 speech denouncing Stalin's crimes. They felt like hell, they all say, and many quit the party. But what about *earlier?* some of us may want to ask. The Hitler-Stalin pact? The betrayal of the Polish partisans and Home Army by the Soviets in 1944? Did any of the seemingly exemplary people in this movie take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks. **93**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **20, 30, 58, 78, 92, 97, 98, 100, 105, 118, 201, 203, 212, 213, 234, 237, 303, 403, 411, 420, 422, 426, 512, 517, 526, 529, 536, 541, 567, 608, 616, 621, 625, 632, 635, 637, 643, 648, 700, 702, 708, 714, 717, 721, 722, 744, 777, 779, 790, 798, 804, 807, 813, 825, 841, 849, 879, 880, 888**

STONE BOY, THE—(1hr. 33m., '84) A young boy's tragic accident brings emotional turmoil to his family, prosperous farmers in the Midwest. With Robert Duvall, Glenn Close, Frederic Forrest, Wilford Brimley, Jason Presson. Dir. Chris Cain. PG. **61**

SUBURBIA—(1hr. 39m., '84) A group of outcasts, aged eight to eighteen, who live as a post-apocalyptic family in a condemned suburban tract house, spend their nights slam dancing in punk rock clubs and raiding split-level homes for food. Dir. Penelope Spheeris. R. 6

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. On the Caribbean island of Martinique in 1931, an eleven-year-old boy and his grandmother move to the capital city so he can attend high school on a scholarship. With Garry Cadenat, Darling Legitimus, Douta Seck. Dir. Euzhan Palcy. 86

SWING SHIFT—(1hr. 52m., '84) When a sailor leaves home to fight in World War II, his wife becomes an assembly line worker and falls in love with an aspiring musician who supervises a warplane factory crew. With Goldie Hawn, Kurt Russell, Christine Lahti, Fred Ward, Ed Harris. Dir. Jonathan Demme. PG. **9, 37, 70, 407, 413, 561, 567, 625, 642, 648, 732, 775, 782, 784, 879**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **35, 38, 60, 118, 205, 211, 423, 438, 443, 447, 450, 511, 519, 549, 552, 555, 567, 570, 603, 616, 626, 640, 658, 721, 731, 732, 735, 756, 789, 807, 821, 846, 858, 867, 878, 887**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 32, 72, 93, 531**

TURUMBA—(1hr. 35m., '81) In Tagalog, Eng. subtitles. A German importer's interest in crafts produced by a family in a Philippine village leads to a comical adventure in mass production. Dir. Kidlat Tahimik. **2**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **32, 436, 448, 530, 535, 543, 547, 549, 612, 613, 638, 639, 644, 645, 660, 666, 720, 724, 809, 840, 848, 874, 885, 886**

UP THE CREEK—(1hr. 39m., '84) A comedy about four college students who attempt to win a whitewater raft race and bring some glory to their school. With Tim Matheson, Don Monahan, Sandy Helberg, Stephen Furst, Blaine Novack. Dir. Robert Butler. R. **32, 103, 237, 307, 443, 500, 533, 550, 554, 567, 570, 606, 616, 733, 782, 801, 806, 866**

WHERE THE BOYS ARE—(1hr. 37m., '84) A remake of the 1960 teens-on-the-beach cult classic with George Hamilton and Connie Francis; in this version, four college girls journey to Fort Lauderdale on their spring break seeking fun and romance in the sun. With Lisa Hartman, Russell Todd, Lorna Luft, Wendy Schaal, Howard McGillan, Lynn-Holly Johnson, Christopher McDonald. Dir. Hy Averback. R. **30, 83, 105, 109, 118, 202, 206, 225, 300, 305, 401, 403, 412, 414, 420, 422, 424, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 714, 717, 722, 731, 745, 758, 774, 791, 805, 807, 825, 827, 846, 857, 862, 878, 880**

WILD HORSES—(1hr. 30m., '84) The true story of two men's efforts to stop the shooting of wild horses in New Zealand, which was legal before being banned by the government in 1981. With Bruno Lawrence, Keith Aberdein. Dir. Derek Morton. **46**

Revivals

CHARADE—(1hr. 54m., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn and George Kennedy. Great fun. Dir. Stanley Donen. **39**

FAT CITY—(1hr. 40m., '72) Jeff Bridges as a young fighter, Stacy Keach as an older one, Susan Tyrell as a boozing lady who hangs around in John Huston's absorbing boxing movie set in Stockton, California. Plenty of squalid, satisfying, fight-game atmosphere. **39**

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **10**

GIMME SHELTER—(1hr. 31m. '70) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious, possibly hypocritical moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. **7**

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. **95**

HIGH ANXIETY—(1hr. 34m., '77) The news about this Mel Brooks slapstick-*hommage* to Hitchcock is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. With Brooks, Harvey Korman and Cloris Leachman. **39**

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **2**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **96**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. **7**

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. **13**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Alfred Hitchcock's American remake of his own 1934 British film, an espionage thriller about a family innocently caught up in an assassination plot climaxing at a concert at London's Royal Albert Hall. With James Stewart, Doris Day, Daniel Gelin. PG. **16, 57, 88**

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical, of a family's romances and friendships, set in the World's Fair year of 1904. The Ralph Martin-Hugh Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincente Minnelli. **10**

MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. They represent opposing philosophical points of view: Gregory the restless, foolish seeker of transcendental experience, Shawn the defender of everyday life—the morning newspaper, a cup of coffee from the night before that's blissfully free of dead roaches. It's all good talk: You may be irritated, but you won't be bored. Dir. Louis Malle. **96**

QUADROPHENIA—(2hrs., '79) Set in 1964 and produced by the Who, this story of an alienated London kid celebrates rock as the rude poetry of dispossessed youth, and, like much of rock itself, is stiff, harsh, and inexpressive. But the color is interesting Sunday-supplement-primitive stuff, and the picture has a driving, restless rhythm. With Phil Daniels. Dir. Franc Roddam. **7, 95**

RUDE BOY—(2hrs., '80) Ray Grange as a hopelessly alienated London punker who tries to become a roadie for the Clash and fails even at that. A semi-incoherent movie with true, slovenly, foul-mouthed punk spirit, *Rude Boy* suggests that men like Ray might be better off if organized into a left-wing political movement. But they never will be. Superb concert performances by the Clash. Dir. Jack Hazan and David Mingay. **7**

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and an exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch, it's hard to get emotionally involved in their troubles, and the movie could have profited mightily from some lively talk, some color and wit. Dir. Roger Donaldson. **95**

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man*!" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc. Directed by Cecil B. DeMille with thumping vulgarity. **38**

TESS—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid. Polanski gets Hardy's feeling for the Dorset countryside and lifestyles, but misses the anguish seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but there's very little modulation from one mood to the next. With Leigh Lawson and Peter Firth. Exquisite cinematography by Ghislain Cloquet and Geoffrey Unsworth. **13**

TOPPER—(1hr. 35m., '37) Cary Grant and Constance Bennet play lighthearted ghosts who plague a hapless Roland Young in this witty adaptation of Thorne Smith's novel. It was good enough to inspire two sequels and a TV series. Dir. Norman Z. McLeod. **89**

VICTOR/VICTORIA—(2hrs. 13m., '82) In Blake Edwards's genial farce, Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by a gay cabaret performer and man-about-town (Robert Preston). He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. James Garner plays a Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. Henry Mancini turns in his usual Hollywood/Vegas pop numbers, and Julie Andrews doesn't seem like a man for an instant, but it's an affectionate, tolerant, very pleasant movie. With Alex Karras. **13**

WISE BLOOD—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **39**

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Broadway

Previews and Openings

Monday, April 16

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. Previews now prior to a 4/22 opening. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty. Mon.-Fri. at 8, $22.50-$32.50; Sat. at 8, $25-$35 (there are no matinees). Previews now prior to a 4/19 opening. **Cort,** 48th St. betw. Bdway & 6th (239-6200). 2 hrs., 45 mins. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. Previews now prior to a 5/2 opening. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

Thursday, April 19

OLIVER!—Ron Moody and Patti LuPone star in a revival of the musical by Lionel Bart (book, music, and lyrics), freely adapted from the Dickens novel; directed by Peter Coe. Others in the cast: Graeme Campbell, Michael Allinson, I.M. Hobson, Elizabeth Larner, Frances Cuka, and Braden Danner in the title role. Wed.-Sat. at 8, Sun. at 6, Sat. & Sun. at 2, $25-$40; Wed. at 2, $22.50-$32.50. Previews start 4/19 prior to a 4/29 opening. **Mark Hellinger,** 51st & Bdway (239-6200). 2 hrs., 10 mins. All major credit cards.

SHIRLEY MACLAINE ON BROADWAY—Staged and choreographed by Alan Johnson, original music and lyrics by Marvin Hamlisch and Christopher Adler, cast includes Mark Reina, Larry Vickers, Jamilah Lucas, and Antoinette Yuskis. Tues., Wed., Thurs at 8, Sun. at 3 & 7:30, $30-$35; Fri. at 8, Sat. at 7 & 10, $35-$40; 4/19-5/20. **Gershwin,** 51st W of Bdway (586-6510). 2 hrs. All major credit cards.

Friday, April 20

PLAY MEMORY—Joanna McClelland Glass's memory play, set in Canada from 1939 when WW II started for Canada, continuing through the year 1968; directed by Harold Prince. Starring are Donald Moffat, Jo Henderson, Valerie Mahaffey. Previews start 4/20 prior to a 4/26 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $15-$30, Sat. at 8, $20-$35, Wed. at 2, $10-$25. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 15 mins. All major credit cards.

A WOMAN OF INDEPENDENT MEANS—Barbara Rush stars in Elizabeth Forsythe Hailey's play, inspired by the life of Hailey's grandmother; directed by Norman Cohen. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $22.50-$27.50; Fri. & Sat. at 8, $25-$30. Previews start 4/20 prior to a 5/3 opening. **Biltmore,** 261 W. 47th (582-5340). 2 hrs. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, Michael Lombard, Paul Sparer and Thomas Waites; directed by Theodore Mann. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, except for $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th & Broadway (874-6770). 82 mins. (No intermission.) Closed.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50; closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

THE GOLDEN AGE—Irene Worth, Stockard Channing, and Jeff Daniels in A. R. Gurney, Jr.'s play suggested by a Henry James story and set in contemporary Manhattan's upper East Side, concerning the allures and dangers of nostalgia; directed by John Tillinger. Tues.-Sat. at 8, $25-$27.50; Wed. & Sat. at 2, Sun. at 3, $22-$24. **Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sat. at 8, $25-$35; Sat. at 2, Sun. at 3; $20-$30; Wed. at 2, $15-$25. **Royale,** 242 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Leonid Kozlov, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank

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THEATER

Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write *funny lines, and there are quite a few floating around.* Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Gordon Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

DANCING IN THE END ZONE—Bill C. Davis's play, starring Elaine Stritch and Tony Musante, tells of a struggle for power on a university campus which erupts when a woman is hired to tutor a football star; directed by Jose Ferrer. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; $20-$25. **Promenade,** 2162 Bdway (580-1313) at 76th.

DESIRE UNDER THE ELMS—Lee Richardson and Kathy Whitton Baker in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25. **Stage One,** 333 W. 23rd (242-7800).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18; thru 4/22. **Public/Newman,** 425 Lafayette St. (598-7150).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Peggy Schoditsch, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50. **Westside Arts,** downstairs, 407 W. 43rd (541-8394).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **Amer. Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotliski, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITKO/SHOEHORN—David Mamet's *Litko,* with Laurence Conroy in the title role; and Mark Weston's comedy, *Shoehorn,* about a day in the life of a regional shoe executive. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 4/22. **Hartley House,** 413 W. 46th (289-2168).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE—Based on Murray Schisgal's 1964 comedy called *Luv.* This time, it's a musical by Howard Marren, *Jeffrey Sweet, and Susan Birkhead; directed* by Walton Jones. With Judy Kaye, Stephen Vinovich, and Nathan Lane; and the action takes place on a bridge overlooking Manhattan. Tues.-Sat. at 8; Wed. & Sat. at 2, Sun. at 3; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

MELODY OF MANHATTAN—Musical covering music and dance styles from the 20s to the 80s, by Ronnie Britton; Tues.-Thurs. at 8:30, Fri. & Sat. at 7:30 & 10; $15-$18. **Perry St. Theater,** 31 Perry St. (255-9186).

'NIGHT, MOTHER—The Pulitzer Prize-winning work by Marsha Norman, starring the original cast, Kathy Bates and Anne Pitoniak; directed by Tom Moore, is in a new home off-Broadway. The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$24.50; from 4/18. **Westside Arts Theater,** upstairs, 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." Tues.-Fri. at 8, Sun. at 7:30. Sat. at 7 & 10, Sun. at 3. **The Ballroom,** 253 W. 28th (877-4410).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—*Frederick Lonsdale's comedy* concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Stage Two,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 4/29. **Riverwest Theater,** 155 Bank St. (243-0259).

PAY ATTENTION—The Unpredictable Deadpan Humor of Composer-Ventriloquist Doug Skinner, a one-man musical extravaganza. Tues.-Fri. at 1 p.m. Wed. at noon; $4.50. From 4/24. **American Place Theatre,** 111 W. 46th (247-0393).

PRESQUE ISLE—Joyce Carol Oates's play takes place in a summer cottage on the Maine seacoast and explores a mother-daughter relationship; directed by Sallie Brophy. Thurs.-Sat. at 8, Mon. at 8; Sat. & Sun. also at 3; thru 4/16; $10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

THEATER

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Michael Sacks, Mark Gordon, Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat. Sat. at 2, Sun. at 3 & 7:30. All seats are $19.50, exc. Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

SUZANNA ANDLER—Marguerite Duras's study of a woman's confrontation with her self-image; directed by Aaron Levin, with Barbara Andres in the title role. Tues.-Sat. at 8, Sun. at 3 & 7; $15; from 4/20. **South St. Theatre,** 424 W. 42nd (279-4200).

TERRA NOVA—Robert Foxworth stars in Ted Tally's play about Capt. Scott's disastrous expedition to the South Pole; directed by Gerald Gutierrez. With Christine Haily and Daniel Gerroll. A Playwrights Horizons production. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$18; 4/18-5/13. **American Place Theater,** 111 W. 46th (247-0393).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & David Rasche); directed by Pamela Berlin. $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

THE VAMPIRES—Harry Kondoleon's comedy about a family that bites; with Anne Twomey, John Vickery, Elizabeth Berridge, Paul Guilfoyle, Graham Beckel, and Jayne Haynes. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Astor Place,** 434 Lafayette St. (254-4370).

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 7; $18-$22. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew.; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; 4/21-6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REP—*Othello,* 4/20, 22, 28, 5/4, 10, 13, 19. Marlowe's *Faustus,* 4/19, 21, 27, 5/6, 12, 17, 18. Sheridan's *The Rivals,* 4/26, 29, 5/3, 5, 11, 20. Thurs.-Sat. at 8, Sun. at 3; $7.50. 341 W. 45th (307-5888).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—John Bishop's *The Harvesting* concerns a detective's investigation of an estranged family in an attempt to find the solution to a murder. With Paul Butler, Edward Seamon, and Jimmie Ray Weeks. Thru 4/29. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CITY THEATRE FESTIVAL—*The Merry Wives of Windsor,* set in Westchester, 1984, wherein Falstaff pursues two upper-middle-class American wives. Thurs.-Sat. at 8, Sun. at 7:30, thru 4/29; $6. **New Theater,** 62 E. 4th St. (477-4120).

EQUITY LIBRARY THEATER—Eugene O'Neill's *A Touch of the Poet,* drama of a proud Irishman trapped in his dreams of past glory. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 4/29. **Theater,** 310 Riverside Dr. at 103rd (663-2028).

FAMILY REPERTORY—*Throw Down II,* a musical tribute to boxers, examining their struggles, triumphs and failures. 4/18-21, 26-28, 5/3-5 at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HERITAGE THEATER—Shakespeare's *All's Well That Ends Well,* directed by Thomas Luce Summa; with Louise Horton, Virginia Downing, Bonita Beach, Ian Blackman, Lura Bane Howes, and Stephen Gabis. 4/17-21, 4/26-28, 5/3-5 at 8; mats. 4/22, 29, 5/6 at 3; $4.50 & $5. **National Arts Club,** 15 Gramercy Park So. (679-7575).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and

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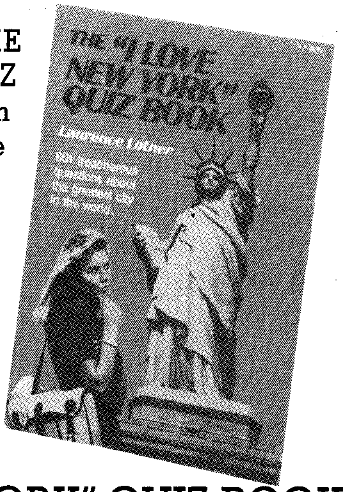

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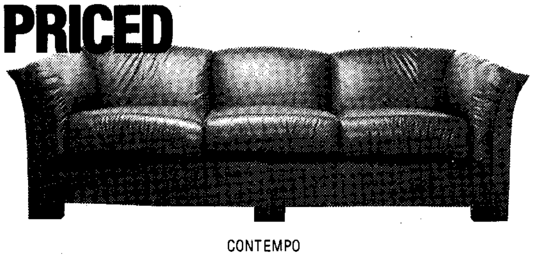

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women; thru 5/20. Robert Lowell's *The Oresteia of Aeschylus;* Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above thru 4/20. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Wollner's *Escape From Riverdale,* comedy about growing up in a small community; directed by Lynn Polan. Tues.-Thurs. at 8; Sat. at 8, Sun. at 2 & 7; $11-$14. **Theater,** 344 E. 14th (279-4200).

LA MAMA E.T.C.—*Malcolm's Time,* a collaboratively developed theater piece about Malcolm X; directed by David Willinger. Wed.-Sun. at 9; $8; thru 4/22. Andre De Shields and his *Haarlem Nocturne B.Y.O.B.* plays Fri. & Sat. at 11 p.m.; $8. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Romulus Linney's *Laughing Stock,* three short plays about Southern life; directed by Ed Howard. With Frances Sternhagen, Jane Connell, and Leon Russom. Wed.-Sat. at 8, Sun. at 3; thru 5/6; $8. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—**Upstage:** From 5/1, Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20. **Downstage:** Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David George, Caroline Langerfelt, Greg Martyn, and Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph, and Ibsen's *Ghosts.* The company features Geraldine Page, Mason Adams, Maxwell Caufield, Madeleine Sherwood, Sabra Jones, David Crier, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

OPEN SPACE THEATER—Donna Spector's *Another Paradise* is about Appalachian women at the turn of the century; directed by Nancy Gabor; Wed.-Sat. at 8:30, Sun. at 3:30; $8; thru 4/22 (**Terrace Theater**). Hugh Leonard's *All the Nice People* concerns a young woman returning to her family and home town after eight years in London; directed by Alex Dmitriev; with Cara Duff-MacCormick and James Harper. Wed.-Sat. at 8, Sun. at 3; thru 5/6; $8. **TOMI Park Royal Theater,** 23 W. 73rd (929-3567).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowagner (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; 4/24-5/20. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru April. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*Mandrake,* with music by Anthony Bowles, book and lyrics by Michael Alfreds, is based on Machiavelli's classic, a biting attack on greedy lawyers, pompous doctors, and hypocritical churchman. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 5/6. **Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANCESTRAL VOICES: A PASSION PLAY FOR THE ESTONIAN PEOPLE—Performed by the Toronto Stageworks. In English, 4/20 at 8; In Estonian, 4/21 at 8. $10. **Marymount Manhattan,** 221 E. 71st (472-3800).

AFTER SARA—Deborah Morgenthal's play about a young mother bowed down by housework who steps into a suburban nightmare; directed by Robert Henson. With Lynn Balesteri, Terry Hempelman, Brian King, and Midge Montgomery. Thurs.-Sat. at 7:30, Sun. at 4; $6; 4/19-5/6. **18th St. Plyhse,** 145 W. 18th (569-9216).

AND I STILL BELIEVE IN LOVE—Musical comedy for lovers and other survivors, book and lyrics by Stan Barber, music by Daryl Kojak. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16-$20; from 4/25. **Richard Allen Center,** 36 W. 62nd (279-4200).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BACK HOME—Three new plays by Robert Perring: *Pat Hott's Kids, Tent,* and *Twilight.* Sun.-Wed. at 7:30; $8; thru 4/25. **18th St. Plyhse,** 145 W. 18th St. (695-2484).

THE BANCHEE BOYS—Musical, written and directed by John McCallum, about a female lawyer who attempts to open a voter registration headquarters on a corner dominated by a crew of break-dancers; choreographed by Leni Wylliams. 4/22 at 2 p.m. $10. **Vital Arts Center,** 78 Fifth Ave. (923-3728).

THE BEST PART OF THE APPLE—Sophisticated comedy by Jack Wild. Thurs.-Sat. at 8, Sun. at 3; $8; thru 4/29. **Carter,** 250 W. 43rd (391-1880).

BLACKBERRIES—A minstrel/vaudeville spectacular, directed and choreographed by Andre de Shields, with songs, dances, specialty routines, and sketches, performed by a multi-racial ensemble; conceived and written by Joseph George Caruso. Thurs.-Sat. at 7:30; Sun. at 3; $8; 4/19-5/13. **AMAS Repertory,** 1 E. 104th (369-8000).

BLOOD DUES—Ed Musto's piece centering on a writer's recollection of the turbulent sixties, based on the book by Dotson Rader; directed by Duane Fletcher. Sat. at 8, Sun. at 3 & 7, Mon. at 8. thru 4/16; $6. **Main St. Theater,** 548 Main St., Roosevelt Island, NYC (644-0126).

CLAIRE—L. Christopher Libby's play dealing with the condition of our nation's elderly; directed by Bonnie Brown. 4/19-21; $6. **Actors Advent,** 212 W. 29th (246-7534).

COLLECTIVE CHOICES—Three one-acters; directed by Ralph Weeks; written by Michelle Dismore, Sue Fine, Christopher Lane, and Jackie Kanner. Thurs.-Sun. at 8; thru 5/6. **Courtyard Plyhse,** 39 Grove St. (939-3567).

CREATURE FROM THE BLUE ZALOOM—A one-man show starring Paul Zaloom with a mixed-media performance. Thurs.-Mon. at 8; $6; thru 4/16. **Inroads,** 150 Mercer St. (226-6622).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. From 4/25; $10, $12. **INTAR,** 420 W. 42nd (695-6134).

ENTER ELLEN TERRY—A biographical play about the Victorian-era actress. 4/17 at 8 & 4/21 at 2; $10. **New Vic,** 219 Second Ave. (852-4096).

FOREVER YOURS—MARIE-LOU—Michel Tremblay's play about a family's struggle to survive in a working-class world filled with love, hatred, and alcohol; translated and directed by Merwan Mehta (Zubin's son). Wed.-Sat. at 8, Sun. at 2:30; $6; thru 4/28. 420 W. 42nd, top floor (279-4200).

FROZEN ROSES—Written and directed by August Armstrong, this two-character musical, with music and lyrics by Mark Stewart, tells of conflicts between men and women and the games they play. Wed.-Sat. at 8, Sun. at 2; $7; 5/2-27. **Entermedia,** second story theater, 189 Second Ave. (869-2922).

GODSPELL—Revival of the musical based on the Gospel according to St. Matthew, conceived and directed by John-Michael Tebelak, music and lyrics by Stephen Schwartz; directed by Porter Gavala. Fri. at 8, Sat. at 2 & 8, Sun. & Thurs. at 7; $6; 5/11-20. **MAP Theater,** 921 Madison Ave. (249-7346).

KLUB KAR—Musical by Jay Martel and Tim Hill, also with them. They play the dozen characters that make up the cast, and are also the directors, along with Susy Schneider. Fri. & Sat. at 8; $6; thru 5/12. **Westbeth,** 151 Bank St. (691-2272).

THE IMAGINARY INVALID—Moliere's farce about a hypochondriac, adapted by Miles Malleson; directed by Kay Carney. Thurs.-Sun. at 8, 4/26-5/6, evenings at 8, Sats. at 2.; $4, $5. **Brooklyn College,** one block of Flatbush Ave. (434-1900). Call for directions.

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

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THEATER

OFFICE MISHEGOSS—Adam Kraar's one-act comedy set in a jewelry store. Weekdays at 12:15, thru 4/20; FREE. Bring your lunch. 4/23-5/4, G.B.S.'s *Dark Lady of the Sonnets.* **Quaigh Theater,** 108 W. 43rd (221-9088).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200).

THE PLAY WITH AN ENDING—Or *Columbus Sets Out to Discover the New World.* Kenneth Bernard's comedy concerns the making of a film about the man and Queen Isabella; directed by and with John Vaccaro. Also with John Barilla, Scott Covert, Ruby Reyner, and Crystal Field. $4; from 4/19. **Theater for the New City,** 162 Second Ave. (254-1109).

THE PRETENDER—Harvey Parker's play about love; directed by Walter Scholz. Wed.-Sat. at 8; $5; thru 4/21. **American Theater,** 314 W. 54th (581-3044).

PROMETHEAN ONE-ACTS—Maggie Kulik's *The One Who Stayed,* with Linda Beveridge and Lawry Smith. Dan Roentsch's *The Queen's Bedroom,* a tale of British pomp and humor, with Roger Dwyer and Charlotte Seely. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $6, $7; 4/24-5/6. **Nameless,** 125 W. 22nd (719-9812).

THE ROAD TO HOLLYWOOD—Musical based on the Hope-Crosby "Road" films; book by Michael Pace; score by Rob Preston & Pace. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17.50; thru 4/21. **Production Company,** 15 W. 28th (686-1470).

SAM SHEPARD PLAYS—The Maly Theatre Company presents *Icarus's Mother* and *Cowboys #2;* directed by Sara Louise Lazarus. Tues.-Sat. at 8; $6; thru 4/21. **American Theater of Actors,** 314 W. 54th (362-5117).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

THE SHADOW OF A GUNMAN—Sean O'Casey's classic which deals with revolutionary activities; directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; $6 & $8. **Irish Arts Center,** 553 W. 51st (757-3318).

STRANGE BEHAVIOR—Neil Cuthbert's play, starring Jack Gilpin and Ilene Kristen; directed by Charles Karchmer. Wed. at 9, Thurs. & Fri. at 10; $10. **Upstairs at Greene Street,** 101 Greene St. (925-2415).

TELLING TALES—Five playlets, directed by Roy Barnett; written by Mat Hejna, Bobbie Linn, Ginger Martin O'Leary, and Carl Robbins. Thurs.-Sat. at 8, Sun. at 3; thru 4/22. **American Renaissance,** 112 Charlton St. (929-4718).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TO BE REMEMBERED—George Keith's comedy about a man whose life is disrupted when a group of friends show up in the middle of the night. Tues.-Sun. at 8, Sat. at 3; $10; thru 4/22. **Nat Horne,** 440 W. 42nd (736-7185).

TOSCA 1943—Victorien Sardou's play; directed by Owen Rackliff; updated to Fascist Rome, with Martitia Palmer, Edward Baran, and Dan Lutzky. Wed.-Sun. at 8; $6; 4/21-5/13. **Classic,** 114 W. 14th (242-3900).

TRICK-OR-TREAT—D. R. Andersen's mystery thriller; directed by Jane Stanton. It would be a crime to miss it. Wed.-Sat. at 8, Sun. at 3; $6-$8; thru 4/29. **New Vic,** 219 Second Ave. (793-5563).

VOORHAS—Paul Mones's play about confrontations between violent urban youth and lost adults; directed by the author. Wed.-Sat. at 8; thru 5/5. **Apple Corps,** 601 W. 51st (664-0027).

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For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Abstract paintings concerned with the relationship between color, line, shape, and texture, thru 4/21. Zabriskie, 724 Fifth (307-7430).

SIEGFRIED ANZINGER AND HUBERT SCHMALIX/DONALD ROLLER WILSON—Two young Viennese painters from the "Neue Wilden" group/Eccentric subject matter in paintings by an artist from Fayetteville, Arkansas. Thru 4/21. Solomon, 724 Fifth (757-7777).

SIAH ARMAJANI—New sculpture and wall reliefs, thru 4/28. Protecht, 37 W. 57th (838-7436).

ILYA BOLOTOWSKY—Paintings from five decades, thru 5/5. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

MICHAEL BOYD—Large-scale paintings based on a grid, composed of several panels, thru 5/4. Zarre, 41 E. 57th (752-0498).

JACKIE BROOKNER—Bronze sculpture, thru 5/5. Oscarsson Hood, 41 W. 57th (750-8640).

HAROLD BRUDER—Large-scale paintings and works on paper, thru 5/5. Armstrong, 50 W. 57th (582-8581).

LOUISA CHASE—New paintings, thru 4/21. Miller, 724 Fifth (246-1625).

LARRY COHEN—Oil paintings of interiors looking out onto landscapes, thru 5/5. Heesy, 50 W. 57th (245-1420).

JAMES COOK—Romantic paintings of Mississippi, thru 4/28. Tatistcheff, 50 W. 57th (664-0907).

ROBERT COURTRIGHT—Cast-paper masks with evocative expressions, thru 4/28. Crispo, 41 E. 57th (758-9190).

MARTHA DIAMOND—Monotypes, 1982-1984, thru 4/21. Alexander, 20 W. 57th (757-3721).

STUART DIAMOND—Painted constructions, thru 4/28. McKee, 41 E. 57th (688-5951).

GARTH EVANS/GEORGE NICK—Angular wall reliefs of painted plywood/Oil paintings of cityscapes. Thru 4/25. De Nagy, 29 W. 57th (421-3780).

ÖYVIND FAHLSTRÖM—"Variables," free-standing and wall pieces with moveable images comprised of words, comic strip characters, and game pieces, thru 4/20. Herstand, 24 W. 57th (664-1379).

SUZAN FRECON/MICHAEL KESSLER—Large-scale monochrome oil paintings with worked-over surfaces and tonal variations/Small, exuberantly-colored abstract paintings based on landscapes. Thru 4/28. Markel, 50 W. 57th (581-1909).

SIDNEY GOODMAN—Large-scale oil paintings, thru 5/17. Dintenfass, 50 W. 57th (581-2268).

RED GROOMS—Large constructions and environments, thru 5/1. Marlborough, 40 W. 57th (541-4900).

WILLIAM L. HANEY—Figurative paintings with a variety of events going on in each one; works on paper, 4/18-5/12. French, 41 W. 57th (308-6440).

ELGA HEINZEN—Shaped paintings of flags, thru 5/3. Kornblee, 20 W. 57th (586-1178).

ALBERT HENSELMANN—Paintings, drawings, and sculpture, thru 4/28. Wolf, 30 W. 57th (586-8432).

ROBERT HUDSON—New polychrome steel sculpture, thru 5/3. Frumkin, 50 W. 57th (757-6655).

BARBARA KASSEL—Paintings of intimate interior spaces that are both serene and disquieting, thru 4/28. Markel, 50 W. 57th (581-1909).

MICHAEL LOEW—Geometric paintings with luminescent fields of color, thru 4/28. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Glazed earthenware sculpture takes the form of larger-than-life jugs and dishes, arranged together as still lifes, thru 4/28. BlumHelman, 20 W. 57th (245-2888).

LOUISA MATTHIASDOTTIR—Landscapes and cityscapes of Iceland, 4/21-5/16. Schoelkopf, 50 W. 57th (765-3540).

ANN MCCOY—"Barques: Drawings and Sculpture," a 9' x 27' mural of an immense barque with sacred animals; bronze sculptures with similar imagery, thru 4/21. Alexander, 20 W. 57th (757-3721).

KENNETH NOLAND—Painted monotypes, thru 4/30. Prats, 29 W. 57th (486-6770).

KENZO OKADA—Calm abstract paintings with floating, luminescent blocks of color, by this painter who died in 1982, thru 4/28. del Re, 41 E. 57th (688-1843).

JOHN OPPER—Recent abstract paintings, thru 4/25. Borgenicht, 724 Fifth (247-2111).

DARRAGH PARK—Recent paintings, including urban landscapes, still lifes, thru 4/28. Haber Theodore, 24 W. 57th (541-9393).

STEPHEN SCHULTZ—Paintings and drawings of figures in dimly lighted interiors, reminiscent of Italian Renaissance painting, thru 4/25. Deutsch, 20 W. 57th (765-4722).

GEORGE SEGAL—New sculpture, thru 5/12. Janis, 110 W. 57th (586-0110).

FRANK STELLA—Prints, thru 5/12. Pace Editions, 32 E. 57th (421-3237).

LEE TRIBE—Sculpture, from 1980-1984, thru 4/28. Munroe, 56 W. 57th (246-9616).

IDELLE WEBER—Paintings and works on paper, from 1982-1984, thru 4/28. Siegel, 24 W. 57th (586-0605).

EMERSON WOELFFER—Abstract paintings with elements of calligraphy, thru 4/28. Gruenebaum, 38 E. 57th (838-8245).

Madison Avenue and Vicinity

LENNART ANDERSON—Works on paper, including still lifes, portraits, figure studies, from the early 'fifties to the present, thru 4/28. Davis & Langdale, 746 Madison (861-2811).

RICHARD ANUSZKIEWICZ—"The Temple Series"—paintings inspired by a recent trip to Egypt, thru 5/12. Graham Modern, 1014 Madison (535-5767).

DAVID BECK/RICHARD HICKAM—"Momentary Indiscretions"—box constructions and sculpture/Abstract paintings with figurative images. Thru 5/1. Stone, 48 E. 86th (988-6870).

ALAN DAVIE—Recent paintings by this British artist, thru 4/28. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; thru 5/31. Silberberg, 16 E. 79th (861-6192).

WILLIAM DELOTTIE—Works on paper, thru 4/28. Urdang, 23 E. 74th (288-7004).

JEAN DUBUFFET—Paintings and sculpture, thru 4/28. Weintraub, 992 Madison (879-1195).

MARCEL DUCHAMP—"Ready-mades" and drawings, thru 4/28. Arman, 817 Madison (570-2700).

HOWARD HODGKIN—Elements of landscape in abstract paintings, all on wood panels, by a British artist, 4/21-5/10. Knoedler, 19 E. 70th (794-0550).

RALPH HUMPHREY—New paintings with less crusty surfaces, more natural colors, thru 5/12. Willard, 29 E. 72nd (744-2925).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

BENJAMIN LIRA—Paintings of heads in isolated backgrounds, autonomous of the context in which they are situated, thru 5/2. Taghinia-Milani, 1080 Madison (570-6173).

MALCOLM MORLEY—New paintings and watercolors, thru 5/5. Fourcade, 36 E. 75th (535-3980).

MARK PEISER—Geometric cast-glass sculptures, thru 4/28. Heller, 965 Madison (988-7116).

LARRY RIVERS—Work from the 'sixties, thru 4/28. Kouros, 831 Madison (879-5454).

SUSANNE SLAVICK—New paintings, thru 5/5. Davidson, 43 E. 78th (734-6702).

ROBERT SUTZ—Oil paintings of solitary figures in urban settings, thru 4/28. Martina Hamilton, 19 E. 71st (744-8976).

PAUL WALDMAN—Drawings and clay works, thru 4/28. Castelli Graphics, 4 E. 77th (288-3202).

JOHN WALKER—Heavily-impastoed oil paintings with vague, somewhat disturbing images in them, thru 4/19. Knoedler, 19 E. 70th (794-0550).

WILLIAM WILKINS—Landscape, figurative and still life paintings, thru 5/5. Mathes, 851 Madison (249-3600).

CHRISTOPHER WILMARTH—"Layers"—paintings, drawings; sculptures of glass, tempered steel, bronze, wood, limestone and other materials; all from 1961-1984, thru 4/19. Hirschl & Adler Modern, 851 Madison (744-6700).

SoHo

DONALD BAECHLER—New paintings, thru 4/28. Shafrazi, 163 Mercer (925-8732).

JOHN BALDESSARI/JAMES CASABERE—Large photographic compositions/Figurative sculptures of cardboard, plaster and wood, painted white, that have been used as models for this artist's photographs. Thru 4/21. Sonnabend, 420 W. Broadway (966-6160).

GEORG BASELITZ—New paintings and sculpture, thru 4/28. Boone, 417 W. Broadway (431-1818).

BILL BECKLEY—Paintings which incorporate collage and other media in order to present a visual agenda to history, thru 4/24. Freidus/Ordover, 70 Greene (925-0113).

GARY BOWER/JOSEPH SANTORE—Abstract paintings showing this artist's interest in Chinese folklore/Recent paintings, abstract and small-scale, though handled in a monumental fashion. Thru 5/5. Thorp, 103 Prince (431-6880).

DEBORAH CLEARMAN—New paintings, thru 5/3. First Street, 386 W. Broadway (226-9011).

ROBERT COLESCOTT—Colorful, figurative paintings that take a humorous look at good, old-fashioned vices, thru 5/5. Semaphore, 462 W. Broadway (228-7990).

THOM COONEY CRAWFORD/JODY MUSSOFF—Symbolic paintings and sculpture/New drawings. Thru 5/2. Knowlton, 153 Mercer (431-8808).

RENE DANIELS—A Dutch artist's paintings of his impressions of and experiences in New York, thru 4/21. Metro Pictures, 150 Greene (925-8335).

FRANK DIAZ—Oil paintings on paper with color that recreates the glow of stained-glass windows, thru 5/5. Condeso/Lawler, 76 Greene (219-1283).

PAUL DILELLA/RICH SAMUELSON—Expressionistic sculpture/Encaustic paintings with images. Thru 4/21. Atlantic, 458 W. Broadway (228-0944).

JEAN FEINBERG/DON HAZLITT—Abstract paintings/Small constructed paintings. Thru 4/21. Esman, 121 Spring (219-3044).

DAN FLAVIN—A large, wall-applied installation of blue, green, pink and yellow fluorescent lights, thru 5/12. Castelli, 142 Greene (431-5160).

MARILYN GELFMAN/DUANE HANSON/GREG MACGREGOR/ANTHONY SORCE—Small mixed-media sculptures/Polyvinyl figures/Photographs of explosions/Abstract paintings. Thru 4/28. Harris, 383 W. Broadway (431-3600).

STEVE GIANAKOS—Paintings, drawings, and sculpture from 1974-1984; thru 4/21. Toll, 146 Greene (431-1788).

DON GUMMER—Wall reliefs, thru 4/28. Sperone Westwater, 142 Greene (431-3685).

FRED GUTZEIT/BETTI-SUE HERTZ—"One Hundred Work Gloves"—painting on work gloves, each with its own personality/Paintings on wood and canvas wall-mounted structures. Thru 4/28. 55 Mercer (226-8513).

KAZUFUMI HOMMA—Large-scale abstract paintings built up of layers of paint dots, thru 4/21. Bromm, 90 W. Broadway (732-6196).

DAVID KAPP—Oil paintings on linen of cityscapes and street scenes, varying in size from 8' x 8' to 1' x 1', thru 4/21. Manhattan Art, 81 Greene (219-2007).

NANCY KETCHMAN—Still life paintings, 4/17-5/6. Pindar, 127 Greene (533-4881).

RONNIE LANDFIELD/GERALD INCANDELA—Large-scale abstract paintings with forms from nature/Photographs in which the developing chemicals are hand-applied to the paper, creating a painterly image. Thru 4/28. Cowles, 420 W. Broadway (925-3500).

ROBERT MANGOLD—"Frame Paintings, 1983-1984"—five large-scale paintings that explore color; paintings on paper, 4/19-5/19. Cooper, 155 Wooster (674-0766).

JOHN MCNAMARA—Paintings with landscape and figurative elements drawn in charcoal and painted, thru 4/24. Cutler, 164 Mercer (219-1577).

KATE MILLETT—Drawings and photographs of a close friend, thru 4/22. Noho, 168 Mercer (219-2210).

MARY MISS—"Interior Works: 1966-1984"—mixed-media sculpture from the seventies and eighties, thru 4/21. Protecht McNeil, 214 Lafayette (226-8957).

KLAUS MOLLERS—Recent paintings, thru 5/5. Haber, 133 Greene (505-7800).

DON NICE—American iconography in representational paintings, thru 5/9. Hoffman, 429 W. Broadway (966-6676).

LOIS POLANSKY—Works in handmade paper, thru 5/16. Milliken, 98 Prince (966-7800).

LUCIO POZZI—A selection of paintings and drawings from the last two years; thru 4/25. Weber, 142 Greene/Castelli, 142 Greene/Caldwell, 383 W. Broadway. For information call 966-6115.

WADE SAUNDERS—Painted bronze sculptures, thru 5/5. Brown, 100 Greene (219-1060).

TONY SCHERMAN—New paintings that emphasize the contrast between the physicality of the surface and the imagery itself, thru 4/28. Bonnier, 420 W. Broadway (334-8414).

PAUL THEK—Recent paintings and bronze sculptures from a series entitled, "The Personal Effects of the Pied Piper," thru 5/3. Gladstone, 152 Wooster (505-8690).

KN THURLBECK—Black and white gestural paintings with black and white photographs painted onto the surface, thru 4/21. Condeso/Lawler, 76 Greene (219-1283).

PAUL WALDMAN—Drawings, thru 5/5. Castelli, 420 W. Broadway (431-5160).

Other

GUY AUGERI/CAROLYN LOUISE NEWHOUSE—Paintings and drawings/Mixed-media compositions on styrofoam. Thru 4/29. Gracie Mansion, 337 E. 10th (477-4084).

THOMAS BANG—Vessel-shaped sculptures in blown glass, thru 5/5. N.Y. Experimental Glass Workshop, 142 Mulberry (966-1808).

JEANETTE COLE—Paintings of recognizable objects in monochromatic settings, with rectangular insets showing interior landscapes; also mixed-media works on paper; thru 4/28. Gibson, 205 E. 78th (772-2332).

DAN FRIEDMAN—Post-Nuclearism: a special installation, thru 5/31. Red Studio, 301 Church (219-8239).

JEREMY GILBERT-ROLFE—Recent works on paper, thru 4/23. Lincoln Center, 65th and Broadway (877-1800).

ANTONY GORMLEY—Seven life-size figures, made from lead, fibreglass, and plaster, thru 5/19. Ala, 32 W. 20th (675-3267).

KATHLEEN GROVE—Wall-pieces of fractured household objects and various other forms, arranged as though spilling across the wall, thru 5/6. P.P.O.W., 216 E. 10th (477-4084).

ANDO HIROSHIGE—Woodblock landscape prints, thru 5/19. IBM Gallery of Science and Art, Madison at 56th (407-6212).

CHERYL LAEMMLE—Paintings and an installation, thru 5/14. Sharpe, 328 E. 11th (777-4622).

DAVID McCULLOUGH—Paintings, drawings, and wall-reliefs, 4/19-5/24. Baum, 12 W. 37th (695-7200).

GREGOIRE MULLER—Large-scale figurative oil paintings, thru 4/21. Oil & Steel, 157 Chambers (964-1567).

BARBEL ROTHAAR—Gloves in paintings, drawings, and sculpture, by an artist from Berlin, 4/19-30. ABC NO RIO, 156 Rivington (254-3697).

FREDERICK SUTHERLAND—Sculptural interiors; thru 5/6. Garet, 204 E. 10th (475-8701).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). "The Decorative Tradition" with works by Baynard, Benglis, Haring, Jaudon, Kushner, MacConnel, Torreano, others; thru 4/28.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

GRAND CENTRAL—24 W. 57th (867-3344). Realist paintings by Pfahl, Rain, Roberts, others, thru 5/4.

KENNEDY—40 W. 57th (541-9600). 19th and 20th century paintings by Deakin, Demuth, Marin, O'Keefe, Peale, others, thru 5/31.

MERRIN—724 Fifth (757-2884). Pre-Columbian art from the estate of William H. Palmer III, thru 5/14.

SUTTON—29 W. 57th (888-0638). "American Drawings: From A to Z," with works by Amenoff, Graves, Longo, Murray, Rothenberg, others; thru 4/28.

Madison Avenue and Vicinity

CDS—13 E. 75th (722-9555). Works by Artists-In-Residence at the Cranbrook Academy of Art, thru 4/24.

COLNAGHI—26 E. 80th (772-2266). Italian, Dutch, and Flemish Baroque paintings, thru 5/5.

ERICSON—23 E. 74th (737-6155). Abstract works by twelve artists, among them Courtney, Gordon, Johnston, Quijada, Williams; thru 4/28.

FACADE—741 Madison (744-4997). "Flowers, Vegetables & Gardens," with works by de Langalerie, Sullivan, Villers; thru 5/5.

HAIME—1000 Madison (772-7760). "New Spiritual Abstraction of the 1980's," curated by Ronnie Cohen, thru 4/28.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Art of Collecting," with paintings by Bingham, Copley, Hartley, Sheeler, others, thru 4/21.

SCHLESINGER-BOISANTE—822 Madison (734-3600). A survey of American painting, with works by Bolotowsky, Castellon, Matulka, Solman, Tanning, others; 4/21-5/19.

SPANIERMAN—50 E. 78th (879-7085). 19th- and 20th-century paintings of the American West, including works by Bierstadt, Farny, Potthast, Stuart, others; thru 5/22.

SoHo

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Tintoretto, Gainsborough, Hockney, others; thru 7/28.

GERMANS VAN ECK—420 W. Broadway (219-0717). "Sculpture in Architecture"—works by Donner, Stoltz, Yankowitz, others, thru 4/28.

SERRA-DI FELICE—295 Lafayette (334-8192). Paintings by Blair, Connelly, Dalglish, Ontani, others; thru 5/12.

SOHO CENTER FOR THE VISUAL ARTS—114 Prince (226-1995). Works by Abrams, Church, Keever, Mollers; thru 5/12.

VISUAL ARTS—137 Wooster (598-0221). Works by Bath, Durning, Gentilcore; curated by Alice Adams; 4/20-5/27.

Other

A.I.R.—63 Crosby (966-0799). "Women Expressionists," with works by Bramson, Edelson, Hammond, Pinto, Rifka, others, thru 4/21.

ALTERNATIVE MUSEUM—17 White (966-4444). Contemporary art from California, with works by Chomitz, Keating, Stills, Thomas, others, 4/21-5/12.

ARTISTS SPACE—105 Hudson (226-3970). Installations by Bickerton, Hammond, Ladda, thru 5/5.

BOUCKAERT—100 Hudson (925-6239). Works by Chambas, Coyer, Deem, Fangor, Franceschi, Niehaus, McFarlane, thru 4/21.

CITY—2 Columbus Circle (974-1150). Selections from the Queens Museum's Annual Juried Exhibition '84, curated by Henry Geldzahler; 4/20-5/18.

GREY—33 Washington Place (598-7603). "The Figurative Mode: Bay Area Painting, 1956-1966"—paintings by Bischoff, Brown, Diebenkorn, Oliveira, Park, Wonner; thru 4/28.

HUNTER COLLEGE—Lexington at 68th (570-5451). "The New York School at Hunter, 1950-1965" including works by Baziotes, Frankenthaler, Parker, Reinhardt, Smith, others, thru 5/10.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Affirmations of Life: The Opposite of a Nuclear Midnight," with works by Doner, Magid, Pinchbeck, others, thru 5/20.

NATURE MORTE—204 E. 10th (420-9544). "Civilization and the Landscape of Discontent," with works by Aljian, Bleckner, Zwack, others, thru 4/29.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Theory and the Visionary"—paintings by Forrest Bess, Alfred Jensen and Myron Stout, thru 5/2.

PAINTING SPACE AT PS 122—409 E. 9th (929-6688). "Private Mythologies"—paintings by Franceschi, Reice, Saraceno, others, thru 4/21.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "Beauties & Beasts, or What Makes Art Great?" with works by Attie, Chihuly, Humphrey, Keister, Golub, Neel, others; thru 4/28.

P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; thru 6/10.

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SENSORY EVOLUTION—443 E. 6th (505-9144). "Combat Zone," with works by Abrams, Dee, Radakovich, Tice, Wall, others, thru 5/6.

TOWER—45 W. 18th (620-0505). Political expression in figurative art, with works by Ahearn, Colescott, Jaffe, Kruger, Sherman, others, 4/18-5/19.

TRIBAL ARTS—84 E. 10th (982-4556). "Divine Horns: The Power of Nature in African Art," 4/18-5/5. •

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," thru 5/5. Levy, 40 Great Jones (473-7151).

MARK BERGHASH—Portraits and nude figure studies, 4/21-5/25. Pfeifer, 825 Madison (737-2055).

SARAH CHARLESWORTH—Large-scale color and black and white photographs with imagery drawn from mass media sources, thru 5/6. Clocktower, 108 Leonard (233-1096).

BARON DE MEYER—Fashion portraits, 1910-1920; thru 5/12. Staley-Wise, 177 Prince (777-1590).

49TH PARALLEL—420 W. Broadway (925-8349). "Allocations"—photographs by Maggs, Pocock, Snow, Wood; thru 5/12.

ARNOLD GENTHE/GERTRUDE BLOM—Portraits, dance photographs, and autochromes/Photographs of the Maya. Thru 5/27. I.C.P., 1130 Fifth (860-1777).

FRANK HORVAT/LARRY FINK—Fashion photographs from the late 'fifties and early 'sixties/Black and white photographs of praying mantis and nature studies. Thru 4/21. Sander, 51 Greene (219-2200).

LIGHT—724 Fifth (582-6552). Over 75 photographs by Margaret Watkins and members of her circle, 4/17-5/26.

LAURENCE MILLER—38 E. 57th (319-1800). "Unique Photographs Since the Daguerreotype"—works by Kaltenbach, Man Ray, Metzker, Samaras, others, thru 4/28.

NIKON HOUSE—620 Fifth (586-3907). "The Four Seasons at the Brooklyn Botanic Garden," thru 4/30.

CERVIN ROBINSON—Photographs of New York's landmark religious properties, thru 5/9. Municipal Art Society, 457 Madison (935-3960).

JONATHAN SHARLIN/MARIANNE ENGBERG—Large format photographs recording the earth's rotation from gravel pits in Rhode Island/Pinhole photographs, 1981-1983. Thru 4/28. Urdang, 23 E. 74th (288-7004).

ROBERT E. SMITH—Photographs of Manhattan street life, thru 4/27. 80 Washington Square East (598-2163).

KENNETH SNELSON—Recent panoramic photographs of Venice, thru 4/21. Zabriskie, 724 Fifth (307-7430).

SANDY SORLIEN—Black and white infrared landscapes of New Zealand and other places, thru 4/30. Fourth Street Photo, 67 E. 4th (673-1021).

EZRA STOLLER/JUDITH TURNER—Architectural views by both. Thru 5/5. Ledel, 168 Mercer (966-7659).

HENRY COX STREET—Color "snapshots," thru 4/28. Grey, 33 Washington Place (598-7603).

CHARLES H. TRAUB—Black and white nude figure studies, thru 4/20. Pfeifer, 825 Madison (737-2055).

JOEL-PETER WITKIN—Recent photographs and drawings, thru 4/21. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. The Robot Exhibit: History, Fantasy and Reality; thru 5/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12. . . Bicycles and Dragons: Highlights China's Past and Present; thru 5/12. . . Ancestors: Four Million Years of Humanity; thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Helene Brandt Sculptures; thru 4/26. . . Artist in the Marketplace; thru 4/24. . . Women & Politics; thru 4/26.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Paintings; thru 5/13. . . Richard Smith's Deerbrook Sequence; thru 5/20. . . New Acquisitions of Contemporary Design; thru 6/24.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Etchings by the Tiepolos; thru 4/22. . . Embroidered Samplers; thru 5/27. . . Finished in Beauty: South West Indian Silver; 4/17-7/8.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Picasso: The Last Years, 1963-1973; thru 5/13. . . Sculpture of Michael Singer, thru 6/3. . . Thirteenth Annual Children's Show; thru 4/29. . . Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heros.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Tues. to 8. Closed Fri., Sat., major Jewish holidays. $2.50, seniors and children $1.50. Israel in Antiquity. . . Coins Reveal. . . The Precious Legacy: Judaica Treasures from the Czechoslovak State Collections; thru 8/26. . . Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Egyptian Reinstallation: Phase III. . . Indian and Southeast Asian Sculpture; thru 5/31. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14. . . Symbol and Substance in American Indian Art; thru 5/27 . . Balthus: A Retrospective; thru 5/13. . . William Merritt Chase, 1849-1916: Retrospective; thru 6/3. . . Sports in Ancient Greece. . . Design in America: The Cranbrook Vision (1925-1950); 4/20-6/17.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29. . . Byzantine Illustrated Manuscripts; thru 5/6. . . Chamber Music from Mozart to Webern; thru 4/29.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo. . . Tsa La Gi: The Cherokee of Oklahoma; thru 6/24.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Rod Serling: Dimensions of Imagination; thru 5/3. . . Lucille Ball: First Lady of Comedy; thru 9/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery. . . Playbill: The Longest Run on Broadway; thru 6/10. . . Currier & Ives Navy; 4/17-6/17. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography. . . Contemporary Portrait Gallery. . . Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until 5/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Painting in the South: 1564-1980; thru 5/27.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Earl Staley: 1973-1983; thru 5/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29. . . Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22. . . Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6. . . The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . New York and The China Trade; thru 8/26. . . The Adirondacks: A Wilderness Preserved; thru 6/3. . . The Cultural Pleasures of Eighteenth and Nineteenth Century New York: A Centennial Tribute to the Grolier Club; thru 5/13. . . The Waldron Phoenix Belknap, Jr. Collection; 4/17-8/19.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20. . . Early Banking in New York, 1784-1831; thru 5/1. . . **Lincoln Center,** 111 Amsterdam Ave. Places, Please: Broadway's Historic Theaters; thru 5/19. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Streamline Design: How the Future Was; thru 5/6. . . Bruce Brooks: Wall Construction; thru 5/6. . . Images on a Page; thru 5/13. . . Photographs of New York's Chinatown; 4/17-5/13. . . The Queens Museum 1984 Annual Juried Exhibition; 4/20-5/18.

NICHOLAS ROERICH MUSEUM—319 W. 107th St. 864-7752. Tues.-Sun. 2-5. Stonehenge: Prints and Collages by Florence Noa; thru 4/29.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture, and Performance 1963-1983; thru 9/4.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes. . . Folk Art from the Carpathian Mountains. . . Pysanky, Ukrainian Easter Eggs.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Reflections of Nature: Flowers in American Art; thru 5/20. . . Five Painters in New York; thru 6/17. . . Konrad Cramer: 1888-1936; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; thru 5/9. . . **Downtown Branch,** Federal Hall National Memorial, 26 Wall St., (431-1620). Visions of Childhood: A Contemporary Iconography; thru 5/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/18 at 10: Fine Watches, Clocks, and Scientific Instruments. On view from 4/13. **East,** 219 E. 67th St. (570-4141). 4/17 at 10 & 2: Chinese and Japanese Works of Art. On view from 4/12. 4/18 at 10: 19th- and 20th-Century European Paintings, Drawings, and Watercolors. On view from 4/13.

DOYLE—175 E. 87th St. (427-2730). 4/18 at 10: Americana: Fine Furniture, Paintings and Decorations. On view from 4/14. 4/18 at 7: Waterfowl and Shorebird Decoys. On view from 4/14.

PHILLIPS—406 E. 79th St. (570-4830). 4/18 at 6: 20th-Century Furniture and Decorative Arts. On view from 4/14.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 4/19 at 10:15 & 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 4/14.

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Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

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Monday, April 16

MONTSERRAT CABALLE, soprano, with pianist Miguel Zanetti. Granados, Turina, Ponce, others. Carnegie Hall at 8. $8-$17.50.

QUARTET MONTAGE, with flutist Susan Rotholz. Beethoven's "Archduke" Trio; Berg's Op. 5 clarinet and piano pieces; Schoenberg's *Kammersymphonie,* Op. 9. Carnegie Recital Hall at 8. $5.

CHURCH CHANCEL CHOIR—Stainer's *The Crucifixion.* Church of St. Paul and St. Andrew, 263 W. 86th St., at 7. Contribution.

WORKS BY JON DEAK, performed by Speculum Musicae, violinist Gregory Fulkerson, pianist Robert Shannon, and the composer: "Hyde and Jekyll," part II (world premiere), "Greetings from 1984," and "Lucy and the Count." Symphony Space at 8. $6.

JOHN ORE QUARTET—Jazz. Citicorp Center at 6. Free.

EBERHARD BLUM/NED ROTHENBERG, flutists. Music of Cage, Williams, Schwitters/Recent works for shakuhachi (Japanese bamboo flute) with shakuhachi master Ralph Samuelson. PASS, 512 W. 19th St. (206-1680), at 8. $5.

Tuesday, April 17

NEW YORK PHILHARMONIC, Andrew Davis conductor; cellist Lorne Munroe. Overture to Weber's *Oberon;* Bloch's *Schelomo;* Shostakovich's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$25.

LIBERACE—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 2, $17.50 and $22.50; at 8, $20, $25.

LE ROMAN DE PERCEVAL LE GALLOIS—Ensemble Perceval performs the 12th-century *chanson de geste* by Chretien de Troyes. Guy Robert directs, and the Ensemble sing, chant, recite, and play authentic instruments. St. Vincent de Paul Church, 123 W. 23rd St. (355-6100), at 8. $10.

ANDREA BERNTSEN, pianist. Works by Debussy, Griffes, Bach. Carnegie Rectial Hall at 8. $6.

NORMAN DURKEE, composer-keyboardist. N.Y. premiere of "The Binaural Man," taped and live music. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

MARGARET SWINCHOSKI, flutist/**EVELYN GOLZ,** pianist. Music of Bach, Demersseman. The Galleria, 115 E. 57th St., at 12:30. Free.

MUSIC LIVE!—A political rock concert followed by open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, April 18

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; tenor Charles Bressler, bass Malcolm Smith, soprano Gwendolyn Bradley, mezzo-soprano Janice Taylor, tenor Jon Humphrey, bass Justino Diaz. Bach's *St. Matthew Passion.* Avery Fisher Hall at 7:30 $11-$18.

LIBERACE—See 4/17. Today at 8 only.

AMERICAN BRASS QUINTET—Lovelock's Miniature Suite, Stolzer's *Three Fantasies,* Tsontakis's Brass Quintet, Maurer's *Three Pieces,* Snow's *Dance Movements,* Elizabethan consort music by Ferrabosco and others. Carnegie Recital Hall at 8. $8.50.

SPECULUM MUSICAE/ATLANTIC STRING QUARTET—Tribute to Seymour Shifrin. Merkin Concert Hall at 8:30. $6.

HOWARD GREENBLATT, guitarist. Works by Sanz, Villa-Lobos, Bach, Frost, Giuliani, Ludlum (world premiere), Turina, Tarrega. CAMI Hall, 165 W. 57th St., at 8. $6.

SUZANNE GILCHREST, flutist/**MELANIE CHIAPPINI,** soprano/**JED DISTLER,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

VAN ZANDT ELLIS, pianist. Bach-Busoni, Mozart, Chopin, Ravel, Prokofiev. Marymount Manhattan Theater, 221 E. 71st St. (924-7882), at 8. $6.

MERIDIAN—Debut of a new chamber group, with guests harpsichordist Wendy Young, French-hornist Donna Dolson. Telemann's Quartet in G; Haydn's String Quartet in B-flat, Op. 64, No. 3; Hindemith's Octet for Winds and Strings. Church of Grace and St. Paul, 123 W. 71st St., at 8. $5.

JOY IN SINGING—Winifred Cecil conducts. Lincoln Center Library at 5:30. Free.

EAST HARLEM MUSIC—Program in OFF Festival. George Washington Bridge Port Authority bus terminal, 4:30-6:30. Free.

MARGARET VAS, pianist/**JILL LEVY,** violinist/**JENNIE HANSEN,** violist/**ADRIANA CONTINO,** cellist. Music by Brahms. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 12:30. Free.

Thursday, April 19

NEW YORK PHILHARMONIC, Robert Shaw conductor; soprano Leona Mitchell, baritone Thomas Allen, the Westminster Choir. Brahms's *German Requiem.* Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, 9:45 a.m.; $3.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alfred Brendel. Beethoven's Symphony No. 5 in c, Op. 67; Piano Concerto No. 4. Carnegie Hall at 8. $10-$17.50.

ANDRE-MICHEL SCHUB, pianist. Haydn, Beethoven, Debussy, Schumann. Alice Tully Hall at 8. $12.

LIBERACE—See 4/17. Today at 8 only.

AMERICAN STRING QUARTET/BOEHM QUINTETTE/SAMUEL SANDERS, pianist. "Music for Survival." Beethoven chamber works. Symphony Space at 8. $7, $10.

DIANE CHAPLIN, cellist, with pianist Lisa Emmenheiser. Music of Taylor, Foote, Britten, Beethoven, Florio (N.Y. premiere), Servais. Carnegie Recital Hall at 8. $5.

ELAINE GREENFIELD, pianist/**PAMELA GUIDETTI,** flutist. Music of Debussy, Poulenc, Gaubert, Martin. Merkin Concert Hall at 8. $7.

ELAINE KURACINA, vocalist. Lincoln Center Library at 4. Free.

JEANNE O'CONNOR SWING FIVE—Jazx. Citicorp Center at 6. Free.

NEW YORK NEW MUSIC ENSEMBLE—Works of Birtwistle, Varèse, Villa-Lobos, Deak, Wuorinen (premiere). McMillin Theater, Broadway and 116th St. (280-3050), at 8. $5.

STOCKHOLM CHAMBER SOLOISTS—Handel, Rosenberg, Mozart, Eklund, Mendelssohn. Gustavus Adolphus Church, Third Ave. and 22nd St., at 8. $5.

DAVID NIETHAMER, clarinetist/**HOWARD MELTZER,** pianist; with soprano Ilya Speranza. Gade, Atler, Rorem. Barnard Hall, Barnard College, Broadway and 117th St., at 8. Free.

TENEBRAE—The Motet Choir, singing from the gallery, in this ancient service. Riverside Church, the Drive at 122nd St., at 8. Free.

STUDENT COMPOSERS—Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JOHN HIRTEN, organist. Works by Vierne, Bach, Dupré. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

BERNICE LIPSON-GRUZEN, pianist. Chopin, Debussy, Mozart, Beethoven. Kings Bay YM-YWHA, Meinhard Building, 3495 Nostrand Ave., Brooklyn (648-7703), at 8. $3.50.

Friday, April 20

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Violinist Ida Kafavian, violoncellist Leslie Parnas, flutist Gervase de Peyer, pianists Lee Luvisi, Charles Wadsworth. Schubert's Fantasy in f for Piano, Four Hands; Saint-Saëns's Sonata in d for Violin and Piano, Op. 75; Bland's Quartet for Flute, Clarinet, Violin, Piano (world premiere); Beethoven's Piano Trio, Op. 1, No. 1. Alice Tully Hall at 8. $13.50.

NEW YORK PHILHARMONIC—See 4/19.

NANCY WILSON/GATO BARBIERI, with his group. Carnegie Hall at 8. $15.50-$18.50.

BACH'S "ST. JOHN PASSION"—Paul Hally conducts the Massed Choirs and a Baroque orchestra in a staged version. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 7:30. $10-$15.

ELLY STONE IN CONCERT—"New York as seen in songs." Also a revue by Eric Blau and Elliott Weiss, called "The 104 Bus." Symphony Space at 8. $12, $15.

GRACE CHURCH IN NEW YORK CHORAL SOCIETY, Frank Cedric Smith conductor; chamber orchestra; soloists Dilys Smith, Anita Gatti, Stanley Warren, William Bonecutter. Bach's *St. John Passion.* Grace Church, Broadway and E. 10th St. (254-2000), at 8. $5.

DUANE DUVALLE, soprano, with Thomas McNally, pianist. "The Odalisque" in songs by Ravel, Schoenberg, Cortese, Grieg, others. Carnegie Recital Hall at 8. $6.

HAROLD MABERN & ALL-STAR RHYTHM SECTION—Jazz. A tribute to Duke Ellington. UJC Jazz Center of New York, 380 Lafayette, (924-5026), at 9 and 10:30. $5.

LA TROUPE MAKANDAL—Haitian voodoo music. Soundscape, 500 W. 52nd St. (581-7032), at 8. $8.

PALOS VERDES HIGH SCHOOL JAZZ BAND—Citicorp Center at 6. Free.

CONCERTINO QUARTET—Lincoln Center Library at 4. Free.

MANNES COLLEGE OF MUSIC—At 5: Mannes Chamber Ensemble, Per Previg director; Vivaldi, Telemann, Beethoven, Copland. 150 W. 85th St. (580-0210). Free.

MAXINE SULLIVAN, vocalist. Jazz at Noon—a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

PURLY GATES, singer. Music from the '30s and contemporary popular music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, April 21

GRANDE BANDE BAROQUE ORCHESTRA, Frederick Renz conductor. "Passionate Bach": cantatas and orchestral works of the season, by "Bach and brethren." Alice Tully Hall at 8. $12.

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MUSIC & DANCE

ORPHEUS/MIECZYSLAW HORSZOWSKI, pianist. J.C. Bach's Sinfonia in B-flat Op. 18, No. 2; Mozart's Piano Concerto No. 19; Schoenberg's *Verklärte Nacht;* Bartók's *Roumanian Dances.* Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—See 4/19.

THOUVENEL STRING QUARTET, with pianist Gilbert Kalish. Dvorak's Quintet for Piano and Strings in A; Mozart's Quartet in E-Flat, K.428; Berg's Lyric Suite. Carnegie Recital Hall at 2. $6.

ROBERT MANN, violinist/**YEFIM BRONFMAN,** pianist. Mozart Sonatas Nos. 3, 14, 9, 13. Metropolitan Museum at 8. $10.

KATHERINE LUNA, lyric soprano/**MARK BEUDERT,** tenor. Love duets by Bizet, Massenet, Gounod, Mascagni, Donizetti, Verdi, Puccini. Carnegie Recital Hall at 8:30. $8-$10.

SOON HEE LEE, soprano, with pianist David Spence and string quartet. Works by Mozart, Wolf, Debussy, others. Merkin Concert Hall at 8:30. $7.50.

ELLY STONE—See 4/20.

LIBERACE—See 4/17. Today at 8 only. Sold out.

ESTHER BLUE QUINTET—Jazz. Citicorp Center at 6. Free.

SUZANNE GILCHREST, flutist/**MELANIE CHIAPPINI,** soprano/**JED DISTLER,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

EDWARD SEAMAN, cellist. Lincoln Center Library at 2:30. Free.

COMPOSERS STRING QUARTET—Haydn's *The Seven Last Words of Christ,* with the Very Reverend James Parks Morton narrator. "Concerts for Peace." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

BARNARD-COLUMBIA CHORUS/COLUMBIA UNIVERSITY ORCHESTRA, Peter Schubert, Howard Shanet conductors. Brahms's *German Requiem;* Brahms-Thomson Chorale Preludes. McMillin Theater, Broadway and 116th St., at 8. Free.

FRED WEI-HAN HOUN'S ASIAN AMERICAN ART ENSEMBLE—New music, combining dance, music, poetry. Alternative Museum, 17 White St. (966-4444), at 8. $7.

OLIVER LAKE TRIO—Jazz. Manhattan Healing Arts Center, 386 Broadway (431-1372), at 9 and 11. $7.

BRONX ARTS ENSEMBLE—Baychester Library, 2049 Asch Loop North, Bronx, at 2:30. Free.

Sunday, April 22

AMERICAN SYMPHONY ORCHESTRA, Peter Maag conductor; Oratorio Society of New York; soloists Evelyne Brunner, Benedetta Pecchioli, Curtis Rayam, Luis Lebherz. Verdi's *Requiem.* Carnegie Hall at 3. $6-$15.

CHAMBER MUSIC SOCIETY—See 4/20. Today at 5.

LIBERACE—See 4/17. Today at 3. Sold out.

BENJAMIN OREN, pianist/**DORA SCHWARZBERG,** violinist. Beethoven Sonatas Op. 12, No. 1; Op. 30, No. 1; Op. 96. Carnegie Recital Hall at 5:30. $7.

PETER GALENN, tenor. Music of Dowland, Mozart, Beethoven, Rachmaninoff, Barber, and spirituals. Carnegie Recital Hall at 8:30. $12.

PARADISE/NEW YORK COMMUNITY CHOIR/NOEL POINTER, violinist-singer. A "neo-gospel" concert. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (690-4100), at 7. $10-$15.

HAVANA SINGS!—Anthology of Cuban music, from the 18th century to today. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $12.

WAVERLY CONSORT—The Cloisters, Ft. Tryon Park, at 3. Sold out.

MARCO RIZO, pianist-composer, with his Latin-jazz quartet. St. Peter's Church, Lexington Ave. and 54th St., at 7. $7.

EASTER SERVICE OF MUSIC—Irwin Reese, tenor; Craig Cunningham, baritone; organists John Walker and David Higgs, with the Riverside Choir and Handbell Choir. Bach, Vaughan Williams, Dupré, Slater, Allured. Riverside Church, the Drive at 122nd St., at 4. At 3, carillonneur James R. Lawson plays a recital; he also plays today at 8:30 and 10:35 a.m., 12:15 p.m. Swinging peals at 10:30 a.m. and 3:55. Free.

BACH'S "EASTER ORATORIO," S. 249, and the Sinfonia from Cantata 29. Holy Trinity Bach Orchestra, Choir, soloists, Frederick Grimes director; organist Nancianne Parrella. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering.

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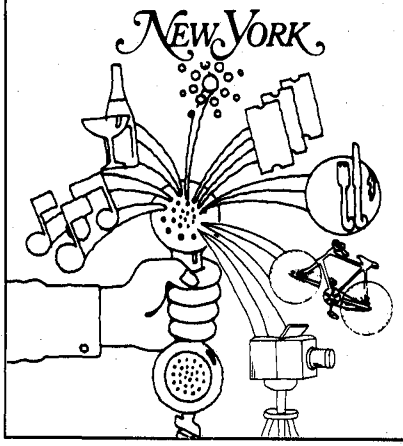

Opera

Metropolitan Opera

FINAL PERFORMANCES—Mon., 4/16, at 8: Britten's *Billy Budd;* D. Atherton conducting, with Carlson, Cassilly, Morris, Glossop, Clark, Robbins, J. Atherton, Flagello, Velis. 4/17 at 8: Puccini's *Manon Lescaut;* Santi conducting, with Neblett, Moldoveanu, Monk, Berberian. 4/18 at 7: Verdi's *Don Carlo;* Levine conducting, with Caballé, Verrett, Ciannella, Bruson, Plishka, Hines. 4/19 at 8: *Billy Budd;* same as 4/16, except Meredith for Morris, Courtney for Clark. 4/20 at 8: *Manon Lescaut;* same as 4/17, except Tajo for Berberian. 4/21 at 1: *Don Carlo;* same as 4/18 (broadcast, WQXR). 4/21 at 8: *Billy Budd;* same as 4/16, except Duesing for Carlson, Best for J. Atherton.

Vienna Volksoper
At the New York State Theater

AMERICAN DEBUT of this 200-member company, with three operettas in repertory, thru 4/22: 4/17, 21 at 8; 4/21 at 2, Lehar's *The Merry Widow.* 4/18 at 8, 4/22 at 2 and 8, Kalman's *Czardas Princess.* 4/19, 20 at 8, Johann Strauss's *Die Fledermaus.* Conductors: Caspar Richter, Rudolf Bibl, and Karl Heinz Dold. $5-$45.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 4/22, Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

Dance

The Feld Ballet
At the Joyce Theater

TO MAY 13—$20. 4/17 at 8: *Anatomic Balm, Summer's Lease, Intermezzo.* 4/18 at 8: *Play Bach, Danzon Cubano, La Vida, The Jig Is Up.* 4/19 at 8: *Papillon, Adieu, The Jig Is Up.* 4/20 at 8: *Papillon, Pavement, Intermezzo.* 4/21 at 8: *Straw Hearts, Summer's Lease, The Jig Is Up.* 4/22 at 2: *Papillon, Adieu, The Consort.* 4/22 at 7:30: *Straw Hearts, Pavement, Intermezzo.*

Les Grands Ballets Canadiens
At the City Center

APRIL 17-22—$10-$22. Program I—4/17 at 7, 4/19, 20 at 8, 4/22 at 2: *Seascape, Findings, Alliances.* Program II—4/18 at 8, 4/21 at 2 and 8: *Capriccio, Quest, In Paradisum, Graduation Ball.*

American Ballet Theatre
At the Metropolitan Opera House

APRIL 24-JUNE 16—$8-$40. 4/24 at 7:30 (opening-night benefit), 4/25 at 2 and 8, 4/26, 27 at 8, 4/28 at 2 and 8: *Cinderella.*

Other

JILL GREEN AND DANCERS—*Dream Fragments and Fantasies,* and premiere of *Dead Weight.* Lee Strasberg Theatre Institute, 115 E. 15th St. (533-5500). 4/20, 21, 27, 28 at 8; 4/22, 29 at 3. Free.

NEW YORK CITY DANCE EXCHANGE/ TOKUNAGA DANCE KO/MAFATA DANCE COMPANY.—YWCA, Lexington Ave. and 53rd St. (755-4500). 4/16 at 8. $4.

PILAR RIOJA—The Spanish dancer, programs in repertory. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). Thru 4/29, Tues.-Sat. at 8, Sun. at 3. $15-$20.

RIVERSIDE DANCE FESTIVAL—The Metropolitan Opera Ballet performs *Edna in the Afternoon, Tribute, Continuo, Belong, Rich Man's Frug,* and a pas de deux from Donald Mahler's *Cinderella.* Riverside Church, the Drive at 120th St. (864-2929). 4/18-21 at 8. $6.50.

SUSAN SALINGER—*Surface a Plane Face* (film) and two premieres. Bessie Schönberg Theater, 219 W. 19th St.(924-0077).4/19-23,Thurs.-Sat. and Mon. at 8, Sun. at 3. $7.

A TRIBUTE TO LOUIS HORST—A gala featuring *El Penitente* and *Primitive Mysteries* performed by the Martha Graham Ensemble under the direction of Yuriko. Riverside Theater, the Drive at 120th St. (864-2929). 4/22 at 7. $15, includes a reception.

SLEEPING BEAUTY—Festival Dance Theatre. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 4/21 at 7:30. $10-$12.

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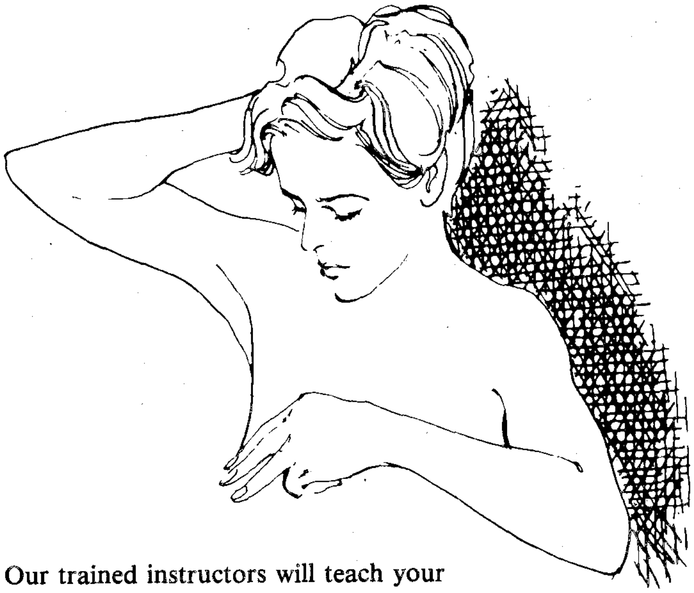

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY *CIRCUS*—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 4/17, 18, 19 at 10:30 and 2:30; 4/20, 21 at 10:30, 2:30, 7:30; 4/22 at 1 and 5:30; 4/23-26 at 10:30 and 2:30.

SPRINGY, FLOW'RY THOUGHTS—Tulips, birds of paradise, tiger lilies, African daisies—they're the stars of Macy's annual Flower Show, a colorful, aroma-drenched "wonderland" that continues until 4/21. From the Broadway windows, through the main *floor with its gazebo, fountain, and flower gardens,* down to the Cellar, up to the third, fifth, and sixth floors (these last with "mini-shows"), the displays are designed to look as much as possible like the blooms' natural habitats. Exotic sources include South Africa, the South Pacific, and Australia... Gardens of Colonial America, reflecting the newly informal styles of Europe, are the subject at Fraunces Tavern Museum, 54 Pearl St. (425-1778), 4/19 at 12:30. George B. Tatum will give the lunchtime lecture, and it's free... Rockefeller Center's Channel Gardens are alive with vari-colored tulips thru Wed. this week, and then it's Easter lilies, 800 of them, sparked with red azaleas, thru 5/2. From then thru summer, the sightseers' delight (and ours, too), will change periodically, its displays changing every three weeks... The New York Botanical Garden, in the Bronx, will also have fields of lilies for us to enjoy, from 4/21 thru May, and there are narcissus, tulips, daffodils, bulb blooms in the Garden's various areas... The Brooklyn Botanic Garden has a show called "Reflections of Spring" in its Conservatory. There are tulips, including the Princess Irene and Red Riding Hood, as well as trumpet lilies, magnolias, and azaleas to see... Over Easter weekend, *the Sign of the Dove restaurant, Third Ave. and* 65th St., will for the first time invite passersby to come in and view the season's displays of freesia, daffodils, azaleas, dogwood, and forsythia... Wave Hill, in Riverdale, the Bronx, is also abloom with spring, both indoors (the Conservatory) and all over the estate—jasmine, honeybells, bulb blooms, marigolds in pots, crocuses, windflowers and more.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every *hour on the hour.* Sun.-Thurs., 11-6; Fri. *and* Sat., 11-8. $4.50, children under 12 $3.

NOTES FOR AN APRIL CALENDAR—Discophiles are hereby warned: go early for the records flea market, 11-4 on 4/21. It's at EventCenter, 203 W. 25th St., and it's free, so hunters will be out. You'll find *rock and jazz, classical and film music, the spoken* word and ethnic tunes, on LPs, 45s, and 78s, and prices start at a mere $1... This is the time of year to learn from the Ukrainians about the art of *pysanka,* the decorated Easter egg. An adult hands-on workshop at the Staten Island Museum, St. George, will be held both 4/17 and 18 at 8, and the fee is $3. Must pre-register (727-1135)... Nine best-stepping squads from colleges all over the country will turn up at Madison Square Garden's Felt Forum, 4/20 at 6. It's a championship bout of this "hybrid form of dancing and drilling" that most of us don't know about but find ourselves hand-clapping to. $8-$12... Out at the Nassau Coliseum in Uniondale, L.I., there'll be a sort of Seventh Avenue East garment-center sale 4/19-21; Thurs. 5-10; Fri. 10-10; Sat. 10-8. On sale: fashions and boutique items, accessories of all kinds, at over 100 booths of wholesalers, manufacturers, importers. Admission is $2, and then you're on your own.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GREENWICH VILLAGE—Adventure on a Shoestring (265-2663). 4/22 at 2:30, meet SW corner of Fifth Ave. and 8th St. $5.

FULTON TO SOUTH STREET SEAPORT—"The Past Preserved." A New York Walk-About (582-8083 weekdays; 914-834-5388 evenings, weekends). 4/21 at 2, meet on NW corner of Fulton and Broadway. $5.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS, including a walk across Brooklyn Bridge. Holidays in New York (765-2515). 4/22 at 2, meet on front steps of Pace U., across from City Hall. $5.

LOWER EAST SIDE—A Passover-season Pesach tour of the Lower East Side, with the 92nd Street Y (427-6000, ext. 179), 4/22 at 11 a.m. $7. Pre-registration required.

SHORE WALKERS OF NEW YORK—4/22, meet at 10 *a.m., ticket booth in Port Authority Bus Terminal,* 179th St. under George Washington Bridge. Walk over bridge to Jersey City or Hoboken and the New Jersey Hudson shore. $3 (663-2167).

CHINATOWN, with Cooper-Hewitt Museum (860-6868), 4/18, 10 a.m.-3:30 p.m. Shops, book*stores, temples, and a Mandarin lunch.* $40.

URBAN PARK RANGERS, tours and workshops; free, unless otherwise noted. Bronx: 4/21 at 1, meet at Pelham Bay Park Environmental Center, north end of Orchard Beach (589-0096), for a spring nature tour. 4/21 at 1, meet at Crotona Boathouse, off *Crotona Park East between Charlotte St. and Suburban* Pl., to learn about the making of soil... Brooklyn (856-4210): 4/21 at 1, meet at Sea Lion Pool, Prospect Park, for a look at the Zoo—past, present, future... Manhattan (397-3091): 4/21 at 2, meet at 88th St. and East End Ave. for a tour of Carl Schurz Park and an outside view of Gracie Mansion. 4/22 at 2, meet at the Dairy, 65th St. between the Zoo and carousel in Central Park for a look at the park's plan... Queens (699-4204): 4/21 at 1, meet in Springfield Park, on 147th Ave. between 184th and 185th Sts., for an Easter-egg hunt... Staten Island (442-1304): 4/18 at 1:30, meet at Clove Lakes boathouse for an egg hunt, for ages 7-11.

CHELSEA ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 4/21 at 1. Phone for meeting place. $5.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—(669-9400). Daily tours of ships and the area's streets; 50 minutes, on the hour, noon to 4. Daily at 1 and 3, "Weathered Witnesses," tour of the "unfinished" Seaport. Daily at 1, tour of the *Wavertree.* Phone for price information.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 4/21, Alley Pond marsh, Queens. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. 4/18 at 10 a.m., a spring walk on the forest trails of the park. Meet at Woodlands Nature Center (229-4000). $1. A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Old Westbury Gardens, L.I. Spring walk on the grounds. 4/22, from 11 to 4 at intervals. $3.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 4/21, Prospect Park, Brooklyn. 4/22, Cunningham Park, Queens. Both noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 4/22 at 11 a.m., birdwatching at Jamaica Bay Wildlife Refuge; meet at exit of Broad Channel "A" train station; free (522-2829, eves. before 10). 4/22 at 1, meet State Park Rangers at Clay Pit Ponds Park Preserve, Admin. Bldg., S. Richmond, S.I. Free (967-1976).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 4/21, the N.J. Great Swamp. 4/22, Central Westchester. $10 without transportation, $18 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 4/21 at 1, meet NE corner of 116th St. and Broadway, for a walk in the Columbia area, Grant's Tomb, etc. $1.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (507-8499). $3-$8. 4/17, 18, 19 at 1:35, vs. Montreal... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 4/20 at 8; 4/21, 22 at 2, vs. Texas.

Children

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses, acrobats, and more. Circus Tent, Prospect Park, Brooklyn (860-7320). 4/21, 22, 28, 29 at 1 and 4; 4/23, 24, 25, 26, 30 at 11 and 7; 4/27, sold out; 5/1 at 11. $4.50, $6.50; adults, $6.50, $8.50.

THE BARBER OF SEVILLE—A one-hour version for children, in English, with an introduction by Fred Rogers, and featuring "Lady" Betty Aberlin. Vineyard Theater, 309 E. 26th St. (683-0696), 4/18-21 at 11 a.m. and 2. $2.50; adults $3.50.

MORE AESOP'S FABLES—The Rainbow Puppet Works, with songs and games, and a visit with the Dipsy Doodle Easter Bunny. Washington Square Church, 133 W. 4th St. (255-4460). 4/21 at 2:30. $2.75.

CARROTS, THE MAGIC RABBIT—Gimbels' Easter Bunny, at Broadway and 32nd St. store, second floor, thru 4/21, noon-3 daily. Surprises and magic.

ALADDIN—Pegasus Productions, with life-size puppets. Brooklyn College Whitman Theater, Campus Rd. and Hillel Pl. (462-3525), 4/19 at noon and 2. $4.

INSIDE OUT, a musical combining puppetry and songs with stories based on Jewish sources. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, 4/22 at 2. $3.50... Also at Emanu-el Midtown Y, 344 E. 14th St. (674-7200), 4/20-22 at 11 a.m. $3.50, adults $4.50.

KAREN HAMILTON, in a special program. Brooklyn Public Library, Grand Army Plaza (780-7717). 4/18 at 1. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St., at 11 a.m. Free. 4/21, "Once Upon a Rhyme or Mother Goose, It's Easter Time," by Michael Capasso Productions.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd. (229-4000), Douglaston, Queens. 4/21 at 10 a.m., for 6-8-year-olds, Weather *Watcher: learn to be weather-wise from experts;* $3. 4/21 at 2, annual egg hunt, with stories and refreshments; $2.

ALBEE SQUARE MALL, 1 DeKalb Ave., Brooklyn. Until 4/20, Easter-egg-coloring contest; entry forms at Encyclopedia Britannica information booth, street level. To 4/28, Happy Hoppy Hopalong, the Mall's Easter Bunny, will greet visitors.

SPRING BLOSSOMING—"See, hear, and touch the park as it reveals its springtime beauty." Games, stories, refreshments. For 4-6-year-olds only; pre-registration required. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 4/19, 27, 29, 1-3. $3.

ONCE UPON A VINE, a musical play. The Heights Players, 26 Willow Pl., Brooklyn (237-2752), Sat. and Sun. at 2, thru 4/22. $3.

BOTTOM'S DREAM—Comic opera based on Shakespeare. On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 4/16-19, 4/28, 5/5, 12, at 1 and 3:30. $3, adults $4.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Reservations a must; all adults must be with a child. Special Holiday Magic Show, 4/16-24, daily at 1, 2:30, 4; *Peter Cottontail special* guest. $4.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

TALES OF PUFF THE MAGIC DRAGON—*Papageno Puppet Theater in a musical version for* rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

OTHER EVENTS

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3; thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 4/16, at 2. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 4/21 at 11, 1, and 3: Goowin's Balloowins in "Jack and the Beanstalk." $2.50.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Puppet shows at 1:30, $2.50 each: 4/17, Donna Rose Puppets in "Susie Learns to Count." 4/18, the Nifty Puppeteers in "The Rabbit Who Wanted Red Wings." 4/19, Puppets Unlimited in "Sly and the Ogre." 4/20, American Puppet Productions in "Puppet Potpourri." 4/21, Puppet-Folk Theatre Co. in "Beauty and the Beast"... Please Touch Demonstration follows each program, at 2:40. $1.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 4/21 at 1, Michael Siegel, paper folder, with "Belvedere Bunny Hop." Free, but must pre-register (772-0210). 4/22 at 2 and 3, harpist Janet Paulus plays. Free.

PUBLIC LIBRARY—Free unless noted. Yorkville branch, 222 E. 79th St. (744-5824): 4/19 at 3:30, "The Wizard of Oz," film. 4/16 at 6: "The Adventures of Robin Hood," the 1938 Errol Flynn movie. Preschool picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7... 67th Street, 328 E.: 4/20 at 4, arts and crafts... Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish... Hamilton Grange branch, 503 W. 145th St.: 4/20 at 10 and 10:30, short films... 115th Street branch, 203 W.: 4/23 at 3:30, "The Adventures of Tom Sawyer." Free... Washington Hts. branch, films, 4/18, at 11 for pre-schoolers, at 3:30 for older kids.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum... **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

LITTLE RED RIDING HOOD—A new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. (except Easter Sun.), plus 4/18, 19, 20, 23, 24, all at 1 and 3:30. $3.50. Reservations a must.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. New exhibit: "Making Your Mark," graffiti through the ages... 4/19 at 1:30, the Penny Jones Puppets perform; $3... 4/18, 19, 20: art activities 1-5 for ages 5 and up. 4/21 at 1:30 and 3, "The Intercultural Egg," a workshop. Museum closed Easter Sun.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. Note: 4/16-24, open daily ex. Easter Sun. 4/16 at 1:30, workshop to create "Singing, Stamping Sticks," rhythm instruments. 4/17 at 1:30, bluegrass band Skyline. 4/18 at 1:30 and 3, Tony Soll sings about dinosaurs, dolphins, and dreams. 4/19 at 1:30 and 2:30, "Punch and Judy" with Rob Gardner Puppet Theater. 4/20 at 1:30, "Sing a Song of Spring" with Felicia Tedesco. 4/21 at 1:30, Felicia Tedesco with "Do the Bunny Hop"; also, learn to make maracas. 4/23 at 1:30, Donald Heller, the Hurdy Gurdy Man.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. Holiday activities, at 10 and 1: 4/17, exhibit tour and workshop in futuristic design. 4/18, three Disney cartoons and animation workshop. 4/19, exhibit tour and workshop on the city's many facets. 50 cents each.

SCIENCE MUSEUM OF LONG ISLAND—Leeds Pond Preserve, 1526 No. Plandome Rd., Manhasset, L.I. (516-627-9400). Daily, 4/16-19, programs at 11 a.m. (at 1, 4/18) and the annual egg hunt, 4/21 at 10:30 and 1:30. $2. Pre-registration required for all.

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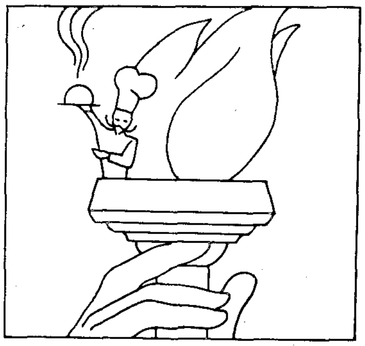

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	***Come as you are***

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for *information.*

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. noon-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 6-11:30, Fri.-Sat. 6-midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. *to 2 a.m.* Bar til 4 *a.m.* **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star *shrimp.* Res. *sug.* L *Mon.-Sat.* 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—*Broad &* Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

***FULTON STREET CAFE—11* Fulton St.**, 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—*Desbrosses & West Sts.*, 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh *Norwegian salmon in mustard sauce*, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-*midnight*, Sat. to 1 a.m. Strolling *guitarist* Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. *Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1*, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L *Mon.-Fri. noon-3.* D *Mon.-Thurs.* 5-11, *Fri. to midnight*, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sauteed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I)** **Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern-Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus festival thru 5/6, tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. *Spcl: côte de veau à la creme d'herbes* fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC; V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. *Peking-Shanghai. Spcls: shrimp in green lemon* sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Casual. Northern-Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theatre D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie re-

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quired. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. *sug. L daily 11:30-4. D daily 4-1 a.m.* After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-*Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun.* **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. **Also Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Conti*nental. Spcls: châteaubriand for two, veal scaloppine* marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Music nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)**
AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)**
AE, DC

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. *Spcls: mousse aux deux poisson sauce* riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)**
AE, CB, DC, MC, V

LE STEAK—1089 Second Ave., bet 57th & 58th Sts. 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)**
AE, DC

LES TUILERIES—40 Central Park S., 832-3833 Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15 Complete L & D. Closed Sun. **(M)** AE

THE MAGIC PAN—149 E. 57th St., 371-3266 Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat from 11, Sun. 11-10. **(I)** AE, MC, V

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).**
AE, CB, DC, MC, V

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur homard rôti à la vanille, millefeuilles de framboises Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L **(E)** AE, CB, DC, MC, V

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V

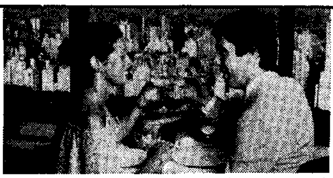
PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent Tues.-Sat. **(M)** AE, CB, DC, MC, V

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000 **Edwardian Room:** Dress opt. Continental. Res. nec B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m. Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun from noon. **(I-E) Palm Court:** Dress opt. Continental Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m. Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E** **Trader Vic's:** Dress opt. Continental-Polynesian Res. nec. Cocktails and hors d'oeuvres Mon.-Sat 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)**
AE, CB, DC, MC, V

REGINE'S—502 Park Ave., bet. 59th & 60th Sts. 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tresse de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun **(E)** AE, CB, DC, MC, V

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7 Closed Sun. **(M)** AE, DC, MC, V

THE RUSSIAN TEA ROOM—150 W. 57th St. 265-0947. Jacket required. Russian. Spcls: blini



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shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraiches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szèchuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

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LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., *861-8820. Casual. Continental. Spcls: chicken* breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

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BLUE NOTE—131 W. 3rd St., 475-8592. 4/16, Chip White Sextet. 4/17-22, Oscar Peterson All Stars including Joe Pass, Ray Brown, and Martin Drew. 4/23, Charlie Persip & Superband. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/18, 19, David Grisman; Johnny Copeland. 4/20, 21, Maynard Ferguson and his Orchestra. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 4/16-21, Mickey Tucker; Reggie Workman. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 4/28, jazz-pianist Adam Makowicz with Tommy Cecil on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/21, Martha Burns, Leo Kretzner and Howie Bursen. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 4/16, 17, 23, 24, Ed Polcer's Midtown North. 4/18, 25, Hot Club of 54th Street. 4/19-21, Balaban & Cats. 4/22, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/16, 23, guitarist Les Paul with Wayne Wright and Gary Mazzaroppi. 4/17-22, comedian Pete Barbutti. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/16, Bruce Paskow of the Washington Squares. 4/17, Steve & Mark. 4/18, Annie Golden & George Gerdes. 4/19, Hunter Davis. 4/20, Buskin & Batteau. 4/21, Frank Christian. 4/23, Vincent T. Vok. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/16, Carol Fredette with Steve Kuhn & David Finck. 4/17-19, Cedar Walton and Ron Carter. 4/20, 21, Cedar Walton Trio. 4/23, 24, Errol Parker Duo. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Jimmy Raney. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/17-21, pianist Fred Hersch with Marc Johnson on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 4/16, 23, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabakin. 4/17-22, Sphere with Charlie Rouse, Kenny Barron, Buster Williams, Ben Riley. 4/24-29, Bob Mintzer: Al Stars. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/21, Estelle Reiner, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Every Wed. from 5-7, "Cocktail Hour Jam Session." Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/19, 20, Cyndi Lauper. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/18, Sherryl Marshall; Voices. 4/19, Ballad City; Feedback. 4/20, LaZoo; The Pink. 4/21, No Vacancy. 4/22, Don Yowell; Miki Zone. 4/25, Another Look. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/16, Abdullah Ibrahim with Carlos Ward. 4/17-21, David Murray Octet. 4/22, "A Salute to the Duke" featuring Betty Roche, Joya Sherril, Anita Moore, Sathima Bea Benjamin, Lloyd Mayer Trio. 4/24-28, Ron Carter Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 4/17-21, singer-actress Rhetta Hughes, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 4/17, Junior X and Anthony Kane Blues Jam. 4/18, Elliot Murphy and Band. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/16, Ray Barretto and his Orchestra; Adalberto Santiago and his Orchestra with soloist Dave Valentin. 4/23, El Gran Combo; Charanga America with soloist Steve Turre. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 4/17-22, George Adams - Don Pullen Quartet featuring Dannie Richmond on drums. 4/24-29, Larry Coryell Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/16, Chris Flory. 4/17-21, Two Tenor Boogie. 4/22, Lee Konitz. 4/23-30, Harold "Cornbread" Singer. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 4/17-21, pianist Albert Dailey with Jack Wilkens on bass. 4/22, Brian Torff with Jim Roberts. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/16, Jorma KanKonen. 4/17, Dan Hicks; County Line. 4/20, 21, Six Gun; Soozie Tyrell and Great Balls of Fire. 4/22, Bermuda Triangle. 4/23, Wilson Pickett. AE, CB, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 4/17-22, comedian Richard Lewis. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/16-19, comedian Danny Curtis. 4/20, 21, comedians Chance Langtón and Richie Gold with singer Patti Granau. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day & Pamela Smith. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini, juggler Tony Duncan and comedian/magician Jerry Mitchell. Sat., magician Mundaka, Tony Duncan and Jerry Mitchell. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for nonmembers). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/12, singer-pianist Glen Covington and his trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/17, Tim Moran and Tony Vacca. 4/18, Daniel Ponce's Dance Band. 4/19, Kim ati Dinizuli and the Kotoko Society. 4/20, 21, Pe de Boi. 4/24, Les Etoiles International Brazilian Band. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** Thru 4/28, Blossom Dearie sings Wed.-Sat. at 6:30. . . D'Jamin Bartlett presents *D'Jamin sings Lennon and sometimes McCartney,* Tues.-Sat. at 9. . . Thru 5/5, "La Tati" flamenco show, Tues.-Sat. at 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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NIGHTLIFE

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 4/16-21, Dardanelle and Vivian Lord, Mon.-Thurs. at 8:30, Fri. & Sat. at 8, followed by Dixie Carter, Mon.-Thurs. at 11, Fri. & Sat. at midnight. 4/20, 21, 27, 28 at 10, actress/singer/comedian Marilyn Sokol. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/17-21 at 9, David Brooks presents *The Genius of E.Y. 'Yip' Harburg: His Rhymes and Lyrics.* AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:30, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 4/19, 26 at 11, Jamie deRoy in *Forbidden Broad.* AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/SupperClub:** 4/16, 23, Ruth Waters. 4/18, Cookie Harris. 4/19-22, "Late City Express." 4/21, Menage a trois. 4/24, Jey Mon'treal. Shows at 8 p.m. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30... Every Thurs. at 7, *The Early Show,* musical... *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 4/19, 26, Arthur Kirston. 4/20, Marje Kessler. 4/21, singer Judy Kreston with David Lahm in *Life Goes On. . .In Cabaret.* Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 5/13, Sy Oliver and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring singer Zahava Zoyan with Tony Middleton, Aris San, Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 4/28, singer-pianist Steve Ross presents *A Cavalcade of Broadway Songs Saluting One Hundred Years of Musical Memories,* Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. 4/17-7/7, Bobby Short returns, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St. 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V

MADISON TOWERS—22 E. 38th St., 685-3700 **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9 AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m **Oak Room:** Pianist Mary Pollard Mon.-Fri 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave. 581-1000. **Caffe Fontana:** Continental restaurant Piano bar entertainment, 5-1 a.m. nightly. **Rainier's** Exquisite restaurant with singer-pianist Irene Hartfield, Mon.-Sat. from 7:30-11:30, thru 4/21. **La Ronde:** Thru 4/28, New York Express for dancing from 8 p.m. AE, CB, DC, MC, V

SHERRY-NETHERLAND—781 Fifth Ave. 759-9020. **Le Petit Cafe:** Pianist Ed Goldman play music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m AE, DC, MC

ST. REGIS SHERATON—Fifth Ave., at 55th St. 753-4500. **Grill:** Thru 5/6, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30 **Astor's:** Pianist Barbara Rose, Mon.-Fri., 4-9; Sat. 6-9. The Mike Cerrati Trio, thru 4/28, Mon.-Thurs from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V

WALDORF-ASTORIA—Park Ave. & 50th St. 355-3000. **Peacock Alley:** Pianist Jimmy Lyon play Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m. Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267 Restaurant club, with singer-pianist Ann Lebeau holding forth Thurs.-Sat. from 7:30. Sue Maskaleri sings & plays Mon.-Wed. AE, DC, MC, V

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V

RAGA—57 W. 48th St., 757-3450. Indian restauran with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V

Piano Rooms

COHO—11 Fulton St., 608-0507. Seafood restaurant Diana Rogers plays cabaret music Mon. & Wed. 5-9 Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs 5-9, singer Julie Sheppard joins him on Fri. & Sat from 6:30. AE, CB, DC, MC, V

DON'T TELL MAMA—343 W. 46th St., 757-0788 **Cabaret/piano bar:** 4/16, 23, Ingrid Wang; Michael Hayward-Jones. 4/17, 24, Marion Gallo; J Glitz. 4/18-21, Edna Manilow; Sharon McNight. No credit cards

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/16, 23, Ginny Dustin; Christine Donnelly. 4/17, 24, Tom Dwyer; Connie Pashal. 4/18, John Kenrick. 4/19-21, *The Nunsense Story* unconventiona revue. Shows at 8 and 11. No credit cards

HANRATTY'S—1754 Second Ave., 289-3200. 4/16 23, Dick Hyman. 4/17-21, 24-28, Dick Wellstood. 4/ 22, Keith Macdonald. AE

LE VERT GALANT—109 W. 46th St., 382-0022 Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St. 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V

RUPPERT'S—Third Ave. at 93rd St., 831-1900 Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V

TELEVISION

Daytime, April 18-20 and 23-24

2 **WCBS**
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4 **WNBC**
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31 **WNYC**
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H **HOME BOX OFFICE**
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N **UPTOWN**
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S **SHOWTIME**
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W **WOMETCO (WHT).**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie
H Thu,Tue/National Geographic Special
S Tue/**Movie:** The Glacier Fox

6:15
H Fri/**Movie:** A Challenge For Robin Hood

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/Video Jukebox
Mon/**Movie:** Tarka The Otter
S Wed/**Movie:** The Glacier Fox

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
H Wed/Paddington Goes To The Movies
Thu/Women's Gymnastics
Tue/**Movie:** Oliver!
S Thu/**Movie:** The Black Stallion Returns

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
S Fri/**Movie:** Dusty
Mon/**Movie:** Superman III (cc)
Tue/**Movie:** Mother Lode

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/**Movie:** Super Fuzz
Thu/**Movie:** High Road To China (cc)
Fri/Dial M For Murder
Mon/**Movie:** Cracking Up
S Wed/**Movie:** Deathtrap

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals
S Thu/Faerie Tale Theatre
Fri/Paper Chase

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Mon/Video Jukebox
Tue/Coming Attractions

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 I Love Lucy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Oliver!
Thu/**Movie:** The Black Stallion Returns
Fri/**Movie:** Cracking Up
Mon/**Movie:** Mother Lode
Tue/**Movie:** The Personals
S Wed/**Movie:** Sherlock Holmes And The Secret Weapon
Thu/**Movie:** Devil's Brother
Fri/**Movie:** The Happy Years
Mon/**Movie:** Her Twelve Men
Tue/**Movie:** The Cowboy And The Lady
W Wed/**Movie:** Through A Glass Darkly
Thu/**Movie:** Independence Day
Fri/**Movie:** Give Us Barabbas
Mon/**Movie:** Savannah Smiles
Tue/**Movie:** Let's Spend The Night Together

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Love Report
9 Family
11 Magic Garden

11:30
4 Dream House
7 Loving
11 Newlywed Game
H Fri/**Movie:** Hammett
Tue/Women's Gymnastics
S Wed/**Movie:** Six Pack
Thu/Journey Together

12 **NOON**
2 Tattletales (except Tue)
Tue/Lorne Greene's New Wilderness
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Thu/**Movie:** Silver Dream Racer
Mon/Dial M For Murder
S Thu/**Movie:** Something's Afoot
Fri/**Movie:** Poltergeist (cc)
Mon/**Movie:** Table For Five
Tue/**Movie:** The Black Stallion Returns
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Godzilla Vs. The Thing (1964). Akira Takara.
Thu/**Movie:** Rodan (1957). Kenji Sawara.
Fri/**Movie:** The Renewal (1978). Dan Haggerty, Patrick Wayne.
Mon/**Movie:** Snow White And The Three Stooges (1961). Carol Heiss.
Tue/**Movie:** Magoo In The King's Service (animated)
H Wed/Video Jukebox
Tue/**Movie:** Super Fuzz

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/In Search Of
Thu/**Movie:** Track Of The Moon Beast (1976). Chase Cordell.
Fri/**Movie:** The Land Unknown (1957). Jock Mahony.
Mon/**Movie:** Blood Of Dracula (1957). Sandra Harrison.
Tue/**Movie:** Cat Girl (1957). Barbara Shelley.
H Wed/**Movie:** Dead Men Don't Wear Plaid
W Wed/**Movie:** Amityville II
Thu/**Movie:** Monika
Fri/**Movie:** The Devil's Eye
Mon/**Movie:** The Perfect Killer
Tue/**Movie:** The Sheriff And The Satellite Kid

1:30
2 As The World Turns
9 Wed/**Baseball:** Mets Vs. Montreal Expos
H Fri/**Movie:** Bugs Bunny's "1001 Rabbit Tales"
S Wed/**Movie:** Mother Lode

2:00
4 Another World
5 News
7 One Life To Live
11 Thu/Little Rascals
Fri/**Special:** The Seven Last Words
H Thu/**Movie:** Max Dugan Returns
Mon/The Who Tour 1982
S Thu/**Movie:** Max Dugan Returns
Fri/**Movie:** Sherlock Holmes In Terror By Night
Tue/**Movie:** Max Dugan Returns

2:05
S **Movie:** If You Could See What I Hear

2:15
5 Popeye

2:30
2 Capitol
9 Thu-Tue/In Search Of
11 Jetsons
H Wed/**Movie:** The Personals
Tue/Beach Boys
W Fri/**Movie:** The Tragedy Of A Ridiculous Man
Mon/Best Of Floyd

2:40
W Thu/Dot And The Bunny

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Thu-Tue/The Saint
11 Tom & Jerry
H Fri/Country Rock
S Fri/**Movie:** Superman III (cc)
W Wed/**Movie:** Alice's Adventures In Wonderland
Mon/**Movie:** Missing
Tue/Judy Garland

3:30
5 Woody & Bugs
11 Scooby Doo
H Mon/The Strange Death Of The Desert Fox
Tue/Coming Attractions
S Wed/**Movie:** The Glacier Fox

4:00
2 Wed-Mon/Rockford Files
Tue/Tattletales
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Thu/**Movie:** The Mighty Jungle (1964). Marshall Thompson.
Fri/**Movie:** The Prince Who Was A Thief (1951). Tony Curtis.
Mon/**Movie:** Midnight Lace (1960). Doris Day, Rex Harrison.
Tue/**Movie:** Trauma (1963). John Conte.
11 Mork & Mindy
13 Sesame Street (cc)
H Wed/**Movie:** Tarka The Otter
Thu/**Movie:** Anna To the Infinite Power
Fri/Country Jukebox
Mon/Moon Madness
Tue/Paddington Goes To The Movies
S Thu,Tue/Little Friend
Mon/**Movie:** The Glacier Fox
W Thu/Unofficial Baseball Handbook
Tue/**Movie:** Early Frost

4:15
9 Wed/Kiner's Korner

4:30
2 Tue/**Schoolbreak Special:** All The Kids Do It (1984). Scott Baio. A young Olympic hopeful gets sidetracked by his new drinking buddies.
4 People's Court
5 Batman
7 Wed/**Afterschool Special:** Daddy, I'm Their Mama Now (1982). Mallie Jackson. A young girl takes on the responsibility of raising her brothers when her mother dies. (cc)
Thu-Tue/New York Style
9 Wed/**Movie:** Son Of Ali Baba (1952). Tony Curtis.
11 Happy Days Again
H Fri/Fraggle Rock
Tue/**Movie:** Oliver!
W Fri/Movie Talk

5:00
2 4 7 News
5 Charlie's Angels
11 Little House On The Prairie
13 Mister Rogers
H Fri/Misunderstood Monsters
S Wed,Tue/Rock Of The '80s
Thu/**Movie:** The Black Stallion Returns
W Wed/**Movie:** Things Are Tough All Over
Thu/**Movie:** Dead Men Don't Wear Plaid
Fri/**Movie:** An Unsuitable Job For A Woman

5:30
2 Tue/News
13 3-2-1 Contact (cc)
H Wed/Fraggle Rock
Mon/**Movie:** Max Dugan Returns
S Fri/**Movie:** Dusty
Mon/**Movie:** Superman III (cc)
W Mon/Unofficial Baseball Handbook

5:35
W Tue/The Boy Who Turned Yellow

Evening, April 18-20 and 23-24

Wed., Apr. 18

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie:** Super Fuzz
S **Movie:** Deathtrap

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W **Movie:** Savannah Smiles

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

SOLUTIONS TO LAST WEEK'S PUZZLES

C	H	A	P	F	A	L	L	E	N	■	■	■	■	E
■	O	■	E	■	R	■	I	■	E	■	T	H	E	A
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TELEVISION

31 Neighborhoods: The Bronx

8:00
2 One Day At A Time
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** Uptown Saturday Night (1974). Sidney Poitier, Bill Cosby.
13 A Walk Through The 20th Century (cc)
21 All Creatures Great And Small (cc)
31 Melody Of A City: New Orleans
H **Movie:** Black Sunday
N Rock, Rock, Rock
S **Movie:** Cujo

8:30
2 Mama Malone
5 Carol Burnett
9 **Movie:** Edward My Son (1949). Spencer Tracy, Deborah Kerr. A couple's unhappy marriage drives their son to suicide.

9:00
2 **Movie:** Kentucky Woman (1983). Cheryl Ladd, Ned Beatty. A woman meets with outrage when she takes her father's place in the coal mines.
4 Facts Of Life
5 Merv Griffin
7 **Movie:** Charles And Diana: A Royal Love Story (1982). David Robb, Caroline Bliss.
13 Primal Mind (cc)
21 Monty Python
31 Job Market
W **Movie:** Missing

9:30
4 Double Trouble
21 Fawlty Towers
31 Business Perspectives

9:35
S Best Of Bizarre (cc)

10:00
4 St. Elsewhere
5 11 News
13 Dean Of Thin Air
21 Top Secret Life Of Edgar Briggs
31 The Willmar
N **Movie:** Three Women
S **Movie:** Cops And Other Lovers

10:30
9 New Jersey People
11 News
21 The Fall And Rise Of Reginald Perrin
H Not *Necessarily* The News

11:00
2 4 7 11 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Masterpiece Theatre: Nancy Astor (cc)
21 International Edition
H **Movie:** The Unseen

11:15
W N.B.A. Magazine

11:30
2 Police Story
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
S **Movie:** Mother Lode

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:05
N **Movie:** Nosferatu, The Vampyre

12:15
W **Movie:** East End Hustle

12:30
2 **Movie:** Project: Kill (1977). Leslie Nielsen.
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight

12:40
H **Movie:** The Personals

1:00
7 **Movie:** Butterflies Are Free (1972). Goldie Hawn, Edward Albert.
9 Return Of The Saint
11 Twilight Zone

1:20
S **Movie:** Diva

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Mephisto Waltz (1971). Alan Alda, Jacqueline Bisset.
9 Joe Franklin
11 File It Under Fear (1973). Maureen Lipman.
W Best Of Floyd

2:15
H **Movie:** Hot Touch

2:30
4 Mary Tyler Moore
W **Movie:** Alice's Adventures In Wonderland

3:00
4 Bob Newhart
9 **Movie:** Nurse On Wheels (1963). Juliet Mills.

3:30
4 Bob Newhart
11 One Step Beyond
S Best Of Bizarre (cc)

3:55
H **Movie:** Dead Men Don't Wear Plaid
S **Movie:** Cujo

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Not *Necessarily* The News
S **Movie:** Sherlock Holmes And The Secret Weapon

Thu., Apr. 19

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group
H **Movie:** High Road To China (cc)

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 There Was Always Sun Shining Some Place: Life In The Negro Baseball Leagues
S Faerie Tale Theatre (cc)
W **Movie:** Independence Day

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 **Special:** Voyage Round My Father (1984). Sir Laurence Olivier, Alan Bates. A son's touching eulogy to his blind father's memory. (cc)
7 That's Incredible
9 News 9: Prime Time
11 **Special:** American Video Awards
13 Innovation
21 Human Face Of Japan
31 Tony Brown's Journal
H Women's Gymnastics
N **Movie:** Billy Liar
S **Movie:** Something's Afoot

8:30
4 Family Ties
9 **Movie:** The Grass Is Always Greener Over The Septic Tank (1978). Carol Burnett, Charles Grodin. Erma Bombeck's story of a Manhattan family who get more than they expected when they move to the suburbs.
13 Bits And Bytes
31 Music Video Party

9:00
2 Simon & Simon
4 Cheers
7 Two Marriages
13 Mystery! Shades Of Darkness (cc)
21 Sneak Previews
31 Smithsonian World
H **Movie:** Superman III (cc)
W Fat Chance

9:30
4 Duck Factory
5 **Special:** The Last Leaf (1984). Art Carney. O. Henry's story of the relationship between an aging artist and a dying girl.
21 All New This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Frontline (cc)
21 Long Island Speak-Out
31 Ramblin'
N Punishment
S **Movie:** Max Dugan Returns

10:30
9 Newark & Reality
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Minnesota Meets Moscow: A Soviet/American Town Meeting
21 Long Island Week
W **Movie:** Intimate Moments

11:15
H **Movie:** Max Dugan Returns

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Pennies From Heaven

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** Newsfront

12:30
2 **Movie:** Leave Yesterday Behind (1978). John Ritter, Carrie Fisher.
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
W Playboy On The Scene

1:00
7 **Movie:** The Agony And The Ecstasy (1965). Charlton Heston, Rex Harrison.
9 World Vision
11 Twilight Zone
H **Movie:** Silent Rage

1:30
4 Mary Tyler Moore
11 News
W **Movie:** Dead Men Don't Wear Plaid

1:40
S **Movie:** Whose Life Is It Anyway?

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Cinderella Liberty (1973). Marsha Mason, James Caan.
9 Joe Franklin
11 **Movie:** If It's A Man, Hang Up (1975). Carol Lynley.

2:30
4 Mary Tyler Moore

2:45
H **Movie:** Silver Dream Racer

3:00
4 Bob Newhart
9 **Movie:** She'll Have To Go (1962). Bob Monkhouse.
W **Movie:** Dr. Butcher, M.D.

3:30
4 Bob Newhart
11 One Step Beyond

3:45
S **Movie:** Something's Afoot

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello
H **Movie:** The Black Stallion Returns

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** The Way Of The Wind

Fri., Apr. 20

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden
H Dial M For Murder

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Blacks And The Movies
W **Movie:** Don's Party

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 The Smurf's Springtime Special
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets Vs. Philadelphia Phillies
11 **Baseball:** Yankees Vs. Texas Rangers
13 Washington Week In Review
21 The Dean Of Thin Air
31 Live From Chicago Fest
H **Movie:** Cracking Up
N **Movie:** I Am A Camera
S **Movie:** Poltergeist (cc)

8:30
4 **Special:** The Berenstein Bear's Easter Surprise
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week
31 Eye On Dance

9:00
2 **Movie:** Murder In Coweta County (1983). Johnny Cash.
4 The Master
5 Merv Griffin
7 Masquerade
13 Inside Story
21 **Movie:** Gangs, Inc. (1941). Joan Woodbury.
31 Red Barber Remembers
W **Movie:** The King Of Comedy

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: Nancy Astor
H Not *Necessarily* The News

10:00
4 NBC Reports: Assault On Big Brother. . . Regulating The Regulators
5 News
7 Matt Houston (cc)
13 Golden Age Of Television
H **Movie:** The Godfather
N **Movie:** Fellini's Roma
S **Movie:** The Thing

10:30
9 **Special:** The Last Seven Words
11 News
21 Grant Wood's America
31 Music Video Party

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** Skylark (1941). Claudette Colbert, Ray Milland.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** That Lucky Touch (1976). Roger Moore, Susannah York.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
W **Movie:** The Opening Of Misty Beethoven

12 **MIDNIGHT**
7 Eye On Hollywood
9 How The West Was Won
11 Star Trek
N **Movie:** Gal Young'Un
S **Movie:** Superman III (cc)

12:30
4 Friday Night Videos
5 Thicke Of The Night
7 New York Hot Tracks

1:00
9 Return Of The Saint
11 Twilight Zone
W **Movie:** Paradise

1:05
H **Movie:** Exposed

1:30
11 News

1:45
2 **Movie:** The Corsican Brothers (1941). Douglas Fairbanks, Jr.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:10
S **Movie:** Evilspeak

2:30
4 Mary Tyler Moore
5 America's Top Ten
7 **Movie:** Beach Party (1969). Bob Cummings.

2:45
W **Movie:** The King Of Comedy

2:50
H **Movie:** Frances

3:00
4 Mary Tyler Moore
9 **Movie:** No Kidding (1961). "Carry On" Gang.
11 **Movie:** I'm The Girl He Wants To Kill (1974). Julie Sommers.

3:30
4 Bob Newhart
5 **Movie:** Grad Night (1980). Joe Johnson.

3:45
S Paper Chase

3:58
2 **Movie:** Corey: For The People (1977). John Rubinstein.

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello

4:45
S **Movie:** Sherlock Holmes In Terror By Night

5:00
4 Here's Lucy
9 News
11 Biography

5:15
H Country Jukebox

5:30
2 Newsmakers
4 More Real People
9 **Movie:** A Date With The Falcon (1941). George Sanders.
11 Insight

Mon., Apr. 23

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Rod And Reel
31 Fragile Ladies
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 How To Take A Civil Service Exam
W **Movie:** The Perfect Killer

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family

7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Helen Keller. . .The Miracle Continues (1984). Blythe Danner, Mare Winningham.
13 The Shakespeare Plays: Two Gentlemen Of Verona
21 Jacques Cousteau
31 Opening Night
H **Movie:** The Far Pavillions (Part 2)
N **Movie:** Fitzcarraldo
S **Movie:** Table For Five

8:30
5 Carol Burnett
9 **Movie:** Gunga Din (1939). Cary Grant.
31 Live From Chicago Fest
W **Movie:** Dead Men Don't Wear Plaid

9:00
2 Kate & Allie
4 **Movie:** A Doctor's Story
5 Merv Griffin
7 **Movie:** A Long Way Home (1981). Timothy Hutton.
21 Nature Of Things (cc)
31 Cityscope

9:30
2 Newhart
31 Do It Yourself

10:00
2 Cagney & Lacey
5 11 News
21 North To The Top Of The World
31 German Professional Soccer
H Pleasure Hunt III
W Playboy On The Scene

10:05
S **Movie:** Raw Force

10:30
11 News
13 All That Glitters

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Jazz Tonight
21 Tony Brown's Journal
H The Who Tour 1982
N **Movie:** Nosferatu, The Vampyre
W **Movie:** Fruits Of Passion

11:30
2 Hart To Hart
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

11:40
S **Movie:** Cujo

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:30
2 Columbo
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
H **Movie:** Mother Lode
W **Movie:** Missing

12:40
N **Movie:** Newsfront

1:00
7 **Movie:** Dan Candy's Law (1973). Donald Sutherland.
9 Return Of The Saint
11 Twilight Zone

1:20
S **Movie:** The Thing

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Blondie's Anniversary (1948). Penny Singleton.

2:20
H **Movie:** Silent Rage

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:45
W **Movie:** Dead Men Don't Wear Plaid

3:00
4 Bob Newhart
9 **Movie:** Angel Face (1953). Robert Mitchum.

3:15
S **Movie:** If You Could See What I Hear

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

4:00
4 Here's Lucy
11 Life Of Riley

4:05
H Dial M For Murder

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Apr. 24

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting III
31 World Chronicle
S **Movie:** Mother Lode

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting IV
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 How To Take A Civil Service Exam
H Women's Gymnastics
W **Movie:** Let's Spend The Night Together

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** James At 15 (1977). Lance Kerwin.
13 Nova (cc)
21 The Pallisers
31 Getting Over
H **Movie:** The Far Pavillions (Part 3)
N Punishment
S Paper Chase

8:30
5 Carol Burnett
7 a.k.a. Pablo
9 **Movie:** The French Line (1954). Jane Russell, Gilbert Roland.
31 High Feather

9:00
2 **Special:** Peter And Paul (1981). Anthony Hopkins.
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: City News (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye On Dance
S **Movie:** Max Dugan Returns
W **Movie:** Paradise

9:30
7 Shaping Up
31 New Tech Times

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
13 Symposium
21 Frontline (cc)
31 A Walk Through The 20th Century
H Murder: No Apparent Motive
N **Movie:** I Am A Camera

10:30
9 Nine On New Jersey
11 News

10:45
W **Movie:** Monika

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Intercom: East 103rd Street
21 Inside Story
H Not *Necessarily* The News
S **Movie:** Best Of Bizarre (cc)

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H Beach Boys
S Paragon Of Comedy

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O

11 Star Trek
N **Movie:** Three Women

12:30
2 McCloud
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
H **Movie:** Exposed
S **Movie:** Diva
W **Movie:** Champagne Breakfast

1:00
7 **Movie:** The Mountain Road (1960). James Stewart, Henry Morgan.
9 World Vision
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** A Slight Case Of Murder (1938). Edward G. Robinson.
9 Joe Franklin
11 **Movie:** Blondie's Big Deal (1949). Penny Singleton.

2:10
W Beat Club

2:15
H **Movie:** The Godfather

2:30
4 Mary Tyler Moore
W **Movie:** Paradise

2:40
S **Movie:** Evilspeak

3:00
4 Bob Newhart
9 **Movie:** Crack-Up (1946). Pat O'Brien.

3:30
4 Bob Newhart
11 One Step Beyond

3:48
5 CME Sat

4:00
4 Here's Lucy
11 Life Of Riley

4:20
S **Movie:** The Cowboy And The Lady

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:20
H Coming Attractions

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight

Weekend, April 21-22

Sat., Apr. 21

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern For Living
11 Aprenda Ingles
H **Movie:** The Personals

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel
S **Movie:** Author! Author!

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** Superman III (cc)

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
S **Movie:** Sherlock Holmes In Pursuit To Algiers

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 Mundo Real

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
31 Sonrisas
S **Movie:** Bhowani Junction
W **Movie:** Outlaw Tamer

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 This Is The USFL
13 International Edition
31 Que Pasa USA?
H Video Jukebox

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Road To Los Angeles
13 Faces Of Culture
H **Movie:** High Road To China (cc)

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
W **Movie:** Let's Spend The Night Together

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles Of The Rich And Famous
13 Open Mind
21 Gourmet Cooking
S **Movie:** Same Time, Next Year

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)

1:00
2 New Fat Albert
4 Baseball Bunch
5 Dance Show
9 **Movie:** The Old Testament (1963). John Heston, Brad Harris.
11 **Movie:** Amsterdam Connection. Chen Shing.
13 Presente
21 Victory Garden
H **Movie:** The Kingfisher

1:15
W **Movie:** Early Frost

1:30
2 Children's Film Festival
4 **Tennis:** Nutrasweet W.T.A. Championships
7 Greatest Sports Legends
13 Bits And Bytes
21 A House For All Seasons (cc)

2:00
2 **Golf:** Heritage Classic
5 Starsky And Hutch
7 Olympiad
13 All New This Old House
21 Motorweek
S **Movie:** Something's Afoot

2:30
13 All New This Old House
21 Gourmet Cooking
31 Smithsonian World
H **Movie:** Silver Dream Racer

3:00
4 **Baseball:** Mets Vs. Philadelphia Phillies
5 **Movie:** The Flying Guillotine (1979). Chen Kuan-Tai, Chiang Yang.
7 Sportsbeat
9 **Movie:** Sign Of The Pagan (1955). Jeff Chandler.
11 **Movie:** All The Kind Strangers (1974). Stacy Keach, Samantha Eggar.
13 American Playhouse: Heartland (cc)
21 All New This Old House (cc)
W **Movie:** Victor/Victoria

3:30
2 **Basketball:** N.B.A. Playoff Game
7 Professional Bowlers Tour
21 Victory Garden
31 The Compleat Gilbert And Sullivan: The Gondoliers

4:00
21 A House For All Seasons (cc)
S **Movie:** Author! Author!

4:30
11 Little House On The Prairie
21 Motorweek
H **Movie:** Superman III (cc)

5:00
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
13 A Walk Through The 20th Century (cc)
21 Sesame Street (cc)
S Robin Hood

5:30
31 Lawmakers
W **Movie:** Still Smokin'

6:00
2 4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Odyssey
21 Great Little Railways
31 Searching
S **Movie:** Mother Lode

6:30
2 4 7 News
9 Racing From Gulfstream Park
31 European Journal

7:00
2 News
4 Prime Of Your Life
5 Too Close For Comfort
7 **Special:** Superbabies
9 News 9: Weekend
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Music Video Party
H Women's Gymnastics
W **Movie:** The Outsiders

7:30
2 Hollywood Roughcuts
4 This Is Your Life
5 All In The Family
7 Special Reports
9 Nine On New Jersey
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 Whiz Kids
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Movie:** The Keys To The Kingdom (1945). Gregory Peck.
11 **Movie:** Detective Story (1951). Kirk Douglas, Eleanor Parker.
13 Nature Of Things
21 Great Performances: Down In The Valley
31 Melody Of A City: New Orleans
H **Movie:** Mother Lode
N **Movie:** Three Penny Opera
S Paragon Of Comedy

8:30
4 Jennifer Slept Here
W **Movie:** Amityville II

9:00
2 **Movie:** A Small Killing (1981). Jean Simmons, Edward Asner.
4 **Movie:** King Kong (1976). Jessica Lange.
7 Love Boat (cc)
13 International Playbill: Poldark II
21 Fascinatin' Rhythms
31 N.Y.U. Broadcast Lab
S **Movie:** Still Smokin'

9:30
31 Mystery! Reilly: Ace Of Spies
9 Racing From Roosevelt
11 Honeymooners

10:00
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
21 Austin City Limits
H Not *Necessarily* The News
N **Movie:** To Begin Again

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** The Blue Dahlia (1946). Alan Ladd, Veronica Lake.
31 Music Video Party
H **Movie:** High Road To China (cc)
W **Movie:** Double Deal

10:35
S Best Of Bizarre (cc)

11:00
2 4 7 News
5 **Movie:** Captains Of The Clouds (1942). James Cagney.
9 Laugh-In
11 Odd Couple
S **Movie:** Cops And Other Lovers

11:30
4 Saturday Night Live

11:45
2 Sports People
7 **Movie:** The Robe (1953). Richard Burton.

12 **MIDNIGHT**
2 **Movie:** Charley Varrick (1973). Walter Matthau, Felicia Farr.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Bad Boys

12:15
W **Movie:** Mascara

12:20
H **Movie:** Superman III (cc)

12:30
S **Movie:** Dog Day Afternoon

1:00
4 Rock Palace
9 **Movie:** The Last Days Of Pompeii (1935). Preston Foster.
11 Twilight Zone

1:15
5 **Movie:** Go West Young Man (1936). Mae West, Warren William.

1:30
11 News

1:45
W **Movie:** Victor/Victoria

2:00
4 Mary Tyler Moore
11 **Movie:** The Enemy Below (1957). Robert Mitchum, Curt Jergens.

2:20
7 **Movie:** Forever Young, Forever Free (1976). Jose Ferrer.

2:23
2 Music Magazine

2:30
4 Mary Tyler Moore
H **Movie:** Black Sunday

2:40
S **Movie:** Same Time, Next Year

2:53
2 **Movie:** Diary Of A Mad Housewife (1970). Carrie Snodgress.

3:00
4 Gavin/Lott
9 **Movie:** Carry On Cabby (1967). Sidney James, Hattie Jacques.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley

4:30
11 Abbott And Costello

4:43
2 **Movie:** The Last Of The Mohicans (1936). Randolph Scott.

4:45
S Best Of Bizarre (cc)

5:00
9 News
11 Biography
H **Movie:** The Personals

5:15
S **Movie:** Sherlock Holmes In Pursuit To Algiers

5:30
7 **Special:** The Seven Last Words
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Apr. 22

6:00
7 **Special:** The Greatest Mystery—Easter Around The World
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Family Playhouse
S Journey Together

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour Of Power
7 Faith For Today
9 Newark And Reality
11 Old Time Gospel Hour
S An Easter Story

7:30
4 Journey To Adventure

7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers
H Coming Attractions
S Dot And The Bunny

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** Dead Men Don't Wear Plaid

8:30
2 For Our Times
4 Music City USA
7 Comeback
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Special:** Easter Sunday Sunrise Service
7 Tiempo
9 Oral Roberts
11 **Special:** The Greatest Mystery—Easter Around The World
13 Sesame Street (cc)
S Faerie Tale Theatre

9:30
4 Positively Black
7 New York Hot Tracks
9 Point Of View
11 Josie & The Pussycats
H **Movie:** The Mirror Crack'd

10:00
4 Latin Tempo
5 **Special:** Israel: A Search For Faith
9 Easter Mass From St. Patrick's Cathedral
11 Pink Panther
13 Mister Rogers
S **Movie:** Poltergeist (cc)
W Dot And The Bunny

10:30
2 Face The Nation
4 First Estate
7 Entertainment This Week
11 **Movie:** The Wistful Widow Of Wagon Gap (1948). Abbott and Costello.
13 Wild America (cc)

11:00
2 **Special:** Easter Sunday, A Festival Of Hope (Live)
4 **Special:** Easter At The Vatican
5 **Movie:** The Miracle Of Our Lady Of Fatima (1952). Gilbert Roland.
9 Make Peace With Nature
13 Why In The World

11:30
7 This Week With David Brinkley
9 Rex Humbard
13 We Are All One People
H Fraggle Rock
W Movie Talk

12 **NOON**
2 Channel 2 The People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** The Bananas Boat (1978). Doug McClure, Haley Mills.
13 Nova (cc)
21 Six-Gun Heroes
H National Geographic Special
S Paper Chase
W N.B.A. Magazine

12:30
2 Lorne Greene's New Wilderness
4 Meet The Press
7 Eyewitness News Conference

12:45
5 **Movie:** Easter Parade (1948). Judy Garland, Fred Astaire.

1:00
2 **Basketball:** N.B.A. Playoff
4 Fight Back
7 Like It Is
9 **Special:** The Greatest Mystery—Easter Around The World
13 Great Performances: Schubert's Mass No. 6 In E-Flat Major
21 The Dean Of Thin Air
H **Movie:** Oliver!
S **Movie:** Devil's Brother
W **Movie:** Personal Best

1:30
4 **Special:** Take The Test America!
9 **Baseball:** Mets Vs. Philadelphia Phillies
11 This Week In Baseball

2:00
4 Insight
7 American Sportsman
11 **Baseball:** Yankees Vs. Texas Rangers
13 Great Performances: Down In The Valley
21 Nature Of Things

2:30
4 **Tennis:** 1984 Nutrasweet W.T.A. Championships
7 USFL Football

3:00
5 **Movie:** The April Fools (1967). Jack Lemmon.
S **Movie:** Deathtrap

3:30
2 **Golf:** Heritage Classic
21 Sneak Previews
H Coming Attractions
W **Movie:** Saturday The 14th

4:00
9 The Saint
13 Tony Brown's Journal
21 **Movie:** Africa Screams (1949). Abbott and Costello.
31 Washington Week In Review
H Bill Cosby

4:30
4 Sportsworld
13 Mainstream
31 Lawmakers

5:00
5 Fame
9 S.W.A.T.
11 **Movie:** The Magnificent Seven Ride! (1972). Lee Van Cleef.
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)
W **Movie:** Alice's Adventures In Wonderland

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope

5:45
H **Movie:** The Black Stallion Returns

6:00
2 4 7 News
5 **Movie:** The Mackenzie Break (1970). Brian Keith.
9 Hawaii Five-0
21 Will Our Children Thank Us?
31 All About TV
S Dot And The Bunny

6:30
2 4 7 News
13 Agronsky And Company
31 Searching

7:00
2 60 Minutes
4 Father Murphy
7 Ripley's Believe It Or Not!
13 Frontline (cc)
21 Spaces
9 Switch
11 Solid Gold
13 21 Inside Albany
31 High Feather
W **Movie:** Fighting Back

7:30
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock
S An Easter Story

8:00
2 **Special:** Pope John Paul II. (1984). Albert Finney.
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick (cc)
9 Straight Talk
11 Lifestyles Of The Rich And Famous
13 Odyssey
21 Mystery! Shades Of Darkness (cc)
31 Two Centuries Of Black American Art
H **Movie:** The Far Pavillions (Part 1)
N **Movie:** Privileged
S **Movie:** Man, Woman And Child

8:30
31 Checking It Out

9:00
4 **Movie:** King Kong (1976). Jessica Lange. Part 2 (part 1, Sat. Apr. 21, 9 p.m.).
5 Merv Griffin
7 **Movie:** Norma Rae (1979). Sally Field.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie:** Walking My Baby Back Home (1954).
31 Journey Through New York
W **Movie:** The Mack

9:30
9 Meet The Mayors
31 Presente

10:00
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 A Different Dixie
H Red Skelton
N **Movie:** Billy Liar
S Paper Chase

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers
W **Movie:** Give Us Barabbas

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
H **Movie:** Marathon Man
S **Movie:** Poltergeist (cc)

11:30
5 David Susskind
9 It Is Written
11 Honeymooners

11:40
7 News

11:45
2 Sports Update
4 **Movie:** A Matter Of Sex (1984). Jean Stapleton, Dinah Manoff.
7 Sports Special

12 **MIDNIGHT**
2 Rockford Files
7 **Movie:** Lost Horizon (1973). Peter Finch, Liv Ullmann.
9 **Movie:** A Funny Thing Happened On The Way To The Forum (1966). Zero Mostel.
11 Star Trek
N **Movie:** Not A Pretty Picture
W **Movie:** Personal Best

12:25
7 Eyewitness Sports Special

1:00
2 Barnaby Jones
11 Twilight Zone
S **Movie:** Pennies From Heaven

1:10
H **Movie:** Touched

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return Of The Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:30
11 **Movie:** Ten North Frederick (1958). Gary Cooper.

2:45
4 First Estate
H **Movie:** The Mirror Crack'd

3:00
9 **Movie:** Dentist On The Job (1961). Bob Monkhouse.
S **Movie:** Deathtrap

4:30
11 Abbott And Costello

4:35
H Bill Cosby

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** The Man From Clover Grove

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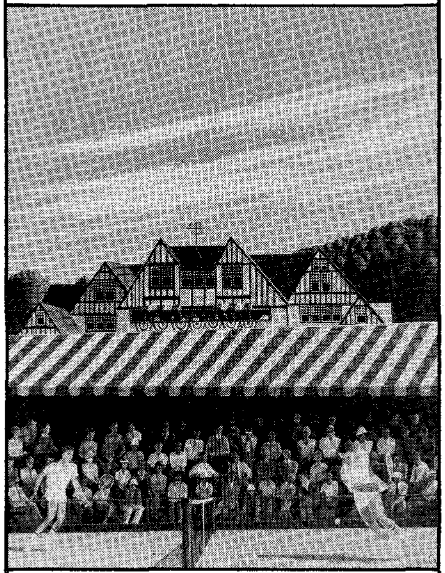

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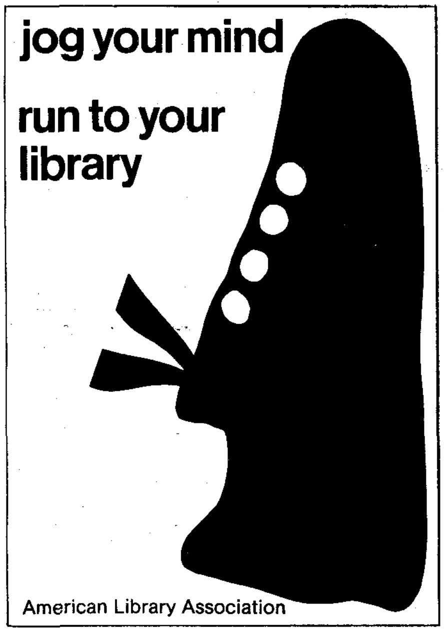

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RADIO HIGHLIGHTS

Wed., April 18

2:06/WQXR-AM/FM—Strauss: Don Quixote, Op. 35 (Rostropovich, Berlin Phil Orch/Karajan).
3:00/WNCN—Haydn: Trio in G, Op. 53, #1 (Fried, O'Riley, Feldman).
WNYC—Harbison: Full Moon in March.
4:06/WQXR-AM/FM—Dvorak: Romance in f (Luca, St. Louis Sym Orch/Slatkin).
5:00/WNCN—Corrette: Les Sauvages et la Furstemberg (Mainz Chamber Orch/Kehr).
7:00/WNYC—Reicha: Wind Qnt in e, Op. 88, #1 (Reicha Wind Qnt).
7:06/WQXR-AM/FM—Grieg: Cradle Song from Peer Gynt (Halle Orch/Barbirolli).
8:00/WNCN—Marenzio: Madrigals (Cto Vocale).
WNYC—Ginastera: 12 American Preludes (Nissman).
8:06/WQXR-AM/FM—Bach: Passacaglia & Fugue in c (Stokowski).
9:00/WNCN—Falla: El Amor Brujo (Tourangeau, Montreal Sym Orch/Dutoit).
10:00/WNCN—Handel: Water Music Suite in F (Stegenga, Netherlands Chamber Orch/Ros-Marba).

Thurs., April 19

2:06/WQXR-AM/FM—Elgar: Enigma Variations (London Sym Orch/Previn).
3:00/WNCN—Dutilleux: Sym #2 (Lamoureux Orch/Munch).
4:06/WQXR-AM/FM—Mozart: Qt in F for Oboe & Strings (Piquet, Esterhazy Qt).
6:00/WNYC—J.C. Bach: Sym in B-Flat, Op. 18, #2 (Amsterdam Concertgebouw Orch/Beinum).
7:00/WNYC—Stravinsky: Suite #1 for Chamber Orch (Ansermet).
7:06/WQXR-AM/FM—Boccherini: La Musica Notturna Di Madrid (Qnt Boccherini).
8:00/WNCN—Boyce: Cto Grosso in b (Accademia Monteverdiana/Stevens).
8:06/WQXR-AM/FM—Handel: Excerpts From Suite #1 from Water Music (Stuttgart Chamber Orch/Munchinger).
9:00/WNCN—Beethoven: Cto for Violin in D, Op. 61 (Kremer, English Chamber Orch/Mackerras). Live from Carnegie Hall, hosted by John Rubenstein.
10:00/WNCN—Bartok: Dance Suite (McCabe).
WNYC—Martin: Ballade for Piano & Orch (Benda, Martin).

Fri., April 20

2:06/WQXR-AM/FM—Brahms: Qt #1 in g for Piano & Strings, Op. 25 (A. Rubenstein, Guarneri Qt).
3:00/WNCN—Mendelssohn: On Wings of Song (Katchen).
4:06/WQXR-AM/FM—Liszt: Les Preludes (London Phil Orch/Haitink).
5:00/WNCN—Ravel: Qt in F (Galimir Qt).
7:00/WNCN—Opera Box: "The Iberians"—an anthology of recordings by the great Spanish singers of the past 80 years.
7:06/WQXR-AM/FM—Boccherini: La Musica Notturna Di Madrid (Qnt Boccherini).
8:00/WNCN—Corelli: Cto Grosso in B-Flat, Op. 6, #11 (Acad. of St. Martin/Marriner).
WNYC—Debussy: Trois Chansons; Three 16th Century Part Songs (The Elmer Iseler Singers).
8:06/WQXR-AM/FM—Vivaldi: Cto for 2 Horns & Strings in F (Spach, Roth, Mainz Chamber Orch/Kehr).
9:00/WNCN—Haydn: Sonata in E-Flat (McDermott). Recorded at the 92nd St. Y.
9:06/WQXR-AM/FM—Bartok: Piano Cto #2 (Ohlsson, Detroit Sym Orch/Blomstedt).

Sat., April 21

10:00 a.m./WNYC—Handel: La Ressurrezione (Hogwood).
10:06 a.m./WQXR-AM/FM—Purcell: Sonata for Trumpet & Strings (Martens, Strings of Amsterdam Chamber Orch/Rieu).
11:00 a.m./WNCN—Ponchielli: La Gioconda: Dance of the hours (Royal Opera House Orch, Covent Garden/Solti).
12:00/WNYC—Banff International String Quartet Competition.
1:00/WQXR-AM/FM—Verdi: Don Carlo (Caballe, Verrett, Aragall, Plishka, Hynninen, Hines/Levine). Live from the Met.
2:00/WNCN—Dowland: Dear, If You Change (Pears, Bream).
3:00/WNYC—Kindler: Music From the Matrix II.
5:00/WNCN—Tailleferre: Sonata for Violin & Piano in c-sharp (Roche, Freed).
6:30/WQXR-AM/FM—Telemann: Sonata in d for Traverse Flute, Oboe & Continuo (Mueller, Hermann, Goetschel, Schmid).
8:00/WNCN—Mendelssohn: Variations Serieuses in d, Op. 54 (Horowitz).
8:06/WQXR-AM/FM—Haydn: Qt in B-Flat, Op. 76 (Qt Italiano).
9:00/WKCR—Opera Topics: Professor Stefans Grove, discussing the "history of music competitions."
WNCN—Schoenberg: Moses und Aron (Mazura, Langridge, Chicago Sym Chorus & Orch/Solti). Live from Chicago.
9:30/WKCR—Donizetti: Caterina Cornaro (Caballe, Carreras).

Sun., April 22

10:00 a.m./WNCN—Rheinberger: Cto for Organ, Strings & 3 Horns in F, Op. 137 (Biggs, Columbia Sym Orch/Ferass).
WNYC—Beethoven: "Eroica" Variations, Op. 35 (Richter).
10:06 a.m./WQXR-AM/FM—Mozart: Qt #14 in G (Amadeus Qt).
11:00 a.m./WNCN—Faure: Piano Trio in d, Op. 120 (Lowenthal, Bor, Solow).
12:00/WNYC—Webern: Langsammersatz for String Qt (Emerson String Qt).
1:00/WNCN—Pergolesi: Stabat Mater (Benachkova, Valentini-Terrani, Chicago Sym Orch/Abbado).
3:00/WNYC—Jarre: Equinoxe 1-3.
3:06/WQXR-AM/FM—Gould: Festive Music in Honor of the Composer's 70th Birthday (Zukerman, New York Phil/Slatkin).
5:00/WNCN—Sanz: Guitar Works (Zaczek).
7:00/WNYC—Vaughan Williams: Flos Campi (Lentz, Abravanel).
8:00/WNYC—Mozart: Sym #15, K124 (Kocsis, Minnesota Orch/Marriner).
8:06/WQXR-AM/FM—Boito: Nerone (Nagy, Tokody, Takacs, Miller, Hungarian State Opera Orch/Queler).
10:00/WNCN—Brahms: Qt #3 in B-Flat, Op. 67 (Musikverein Qt).
WNYC—Holborne: Dance Suite (Bruggen Consort).

Mon., April 23

2:06/WQXR-AM/FM—Rimsky-Korsakov: Scheherazade (Krebbers, Amsterdam Concertgebouw Orch/Kondrashin).
3:00/WNCN—Telemann: Water Music (Acad. of St. Martin/Marriner).
WNYC—Del Tredici: In Memory of a Summer Day.
4:06/WQXR-AM/FM—Bach: Sonata #2 in A for Violin & Harpsichord (Grumiaux).
6:30/WNYC—Gershwin: Second Rhapsody (Ortiz, Previn).
7:06/WQXR-AM/FM—Haydn: Violin Cto #1 in C (Menuhin, Beth Festival Orch/Menuhin).
8:00/WNCN—Purcell: Trio Sonatas (1697): #2 in E-Flat (C. Pini, Tunnell, A. Pini, Lester).
WNYC—Saint-Saens: Le Rouet d'Omphale (Martinon).
8:06/WQXR-AM/FM—Stamitz: Sym in D, Op. 3 (Acad. of Ancient Music/Hogwood).
9:00/WNCN—Schumann: Sonata #3 in a, Op. posth. (Kremer, Afanassiev).
9:06/WQXR-AM/FM—Tchaikovsky: Manfred Sym, Op. 58 (Boston Sym Orch/Thomas).
10:00/WNYC—Borden: C-A-G-E, part 2 (Borden, Drews, Borsher).

Tues., April 24

3:00/WNCN—Tippett: Fanfare for Brass (Philip Jones Brass Ensemble/Snell).
3:06/WQXR-AM/FM—Janacek: Taras Bulba (Vienna Phil/Mackerras).
4:00/WNCN—Beethoven: Piano Qt #1 in E-Flat, WoO.36, #1 (Eschenbach, Amadeus String Qt).
4:06/WQXR-AM/FM—Albinoni: Cto in F for 2 Trumpets (Andre, Touvron, Wurttemberg Chamber Orch/Faerberg).
5:00/WNCN—Vaughan Williams: In the Fen Country (New Phil Orch/Boult).
6:30/WNYC—Foss: Round a Common Center (Welles).
7:06/WQXR-AM/FM—Bizet: Micaela's Air (Act III) from Carmen (Caballe, New Phil Orch/Giovaninetti).
8:00/WNCN—Handel: Water Music: Suite #1 in F (Los Angeles Chamber Orch/Schwarz).
WNYC—Schubert: String Trio in B-Flat (Doppman, Treger, Nickrenz, Parnas).
8:06/WQXR-AM/FM—Rachmaninoff: Sym #1 in d (Amsterdam Concertgebouw Orch/Karajan).
9:00/WNCN—Shostakovich: Sym #1 in F, Op. 10 (San Francisco Sym/Masur).
10:00/WNYC—Gregorian Chant in the Abbey of Saint Ann of Kergonan (Le Feuvre).

Unless otherwise indicated, all times are p.m. and all stations are FM

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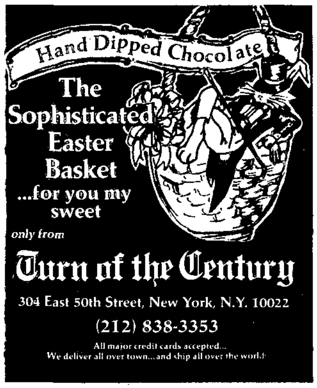

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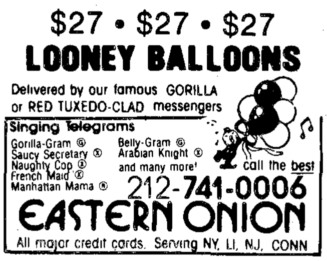

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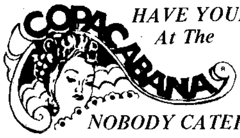

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Attractive, Intelligent Blonde—Woman, 5'8". Seeks lasting relationship with NJ or NY single man, 48 plus, with sensitivity, warmth, openess, honesty, intelligence and humor. NYM Box C192.

Handsome Sweet-Crazy Guy—Seeking real beauty with dark features. Slender with great sense of humor. Fine background. Down-to-earth and honest. Photo please. NYM Box D460.

You'll Love Me—6'3", 175 lbs., Jewish, good-looking, very successful man, 40. Looking for good-looking lady, ages 22-30. Balance of details will be supplied upon request. This is my first ad anywhere. Submit photo. NYM Box D466.

Single Male—28, rather successful and handsome, athletic, sensitive, self-assured, dry wit and slightly wild, into sailing, running, romance and adventures in NYC. Seeks slim, athletic, very naturally pretty NYC woman, 25-30, with lots of energy, warmth, affection and who is adventuresome enough to answer this ad. Letter/photo/phone. NYM Box D627.

Divorced, Safe, Secure—White Christian professional, 61, 6', seeks affectionate woman, 45-55, for warm, stable relationship. Photo, bio, phone please. NYM Box D595.

Saucy Songbird—**Jewish, 35, seeks rugged individualist, offbeat but sane, with room in his heart for a lifelong companion. Sweep me off my feet! NYM Box D474.**

Are You Looking—For the world's greatest friend, romance, wife (in order mentioned), then read on: Jewish, teacher, 5'7", 33, fair, blue-eyed, slender, feminine LI beauty. Can you share my interests, tennis, jogging, active and passive sports, theater, ballet, travel? I'm fun-loving and serious, whatever the need calls for. Now I'm serious about getting a good return on this investment. It could lead to a mutual gain. Please send brief profile, phone and recent photo. NYM Box D640.

Emerald Eyes—Fair skin, red hair. Warm, witty, sophisticated. Interested in a gentleman over 37, who is personable, intelligent, successful, possessing a wonderful sense of humor. Please send letter/photo. NYM Box D550.

Dynamic, Successful, Prominent—Professional, 47, divorced male, decisive, caring, attractive, sensitive, has appeared on TV and radio. Enjoys tennis, art, music, movies, beaches, travel, etc. Seeks bright, sensitive, beautiful (model caliber) woman, 33-43. All photo and bios will be returned. NYM Box D490.

Nice, Bright Lady—36, likes job, likes men, likes kids. Writer, works hard, comes home to cat. Blech. No offense to cat. Please reply if you are kind, bright, funny man with (basically) honorable intentions. NYM Box D494.

I Am 27—An expansive, creative woman/child, interested in feeling and thinking, being exuberant, feminine, intuitive and gentle with men who can appreciate my lovability. Only those who want to share their inside as well as outside self need respond. NYM Box D543.

Attractive, Slim Female—5'2", 40, professional, good sense of humor, warm and romantic. Enjoys movies, theater, music, dinners and the beach. Seeks professional male, 40-48, with similar interests for interesting relationship. Photo, phone and note, please. NYM Box C217.

Pretty Green Eyes, 25—Female, busy with work and grad school, seeks pal with style for the beach and companionship in general. Should be Jewish, funny, smart, cute, ambitious! NYM Box D514.

Tall, Very Pretty Professional—27, seeks bright, caring, evolved male. Polyester plaids prohibited. Bio/photo/phone please. NYM Box D515.

Handsome MBA Student—22, Jewish, very athletic, slim, gentle, East side would like to meet an attractive, older woman with charm and style for a possible relationship. NYM Box D521.

California Dreaming?—Ivy-educated, California-bred investment banker, 35, 6', 170. Loves running, working-out, tennis, cooking, wine, jazz. Seeks pert, trim, athletic "California lady" with similar interests. Photo/phone. NYM Box D530.

Have A Zest For Life?—Contact this tall, attractive, blonde, successful executive who loves wit, warmth and wonder. I love to travel, enjoy cultural activities and seek similar, tall male, 45-55 years of age. NYM Box D533.

A Beautiful Woman—Inside and out. Seeking a very special man, one who is caring, attractive, intelligent and financially successful. This sensuous and warm, green-eyed blonde is ready to meet a man, 44-56, who wants to celebrate life in grand style. So if the chemistry is right, who knows, you might be that extra special someone this special lady is seeking. NYM Box D542.

TV Technician—30, 6'2", 175 lbs., dark hair, hazel eyes, Remington Steele lookalike, living in northern NJ seeking attractive blond, 24-35, for fun, romance and good times. Photo. NYM Box F297.

Male Entrepreneur, 27—Successful, caring business-owner. Seeks warm, attractive (pretty/slim) woman, 20's. Photo/phone, please. NYM Box D482.

Ivy League, Single, Male—Attractive, bright, financially secure banker and sensitive writer. My friends call me a nice guy, altruistic and outgoing. Looking for committed relationship with a bright, non-divorced graduate of a 7 Sisters College who includes a family in her career plans. I am positive thinking and Christian. If you like all this and are in your thirties or if you have a friend who might be interested please write. Photo appreciated. NYM Box D551.

Aggressive Blonde Beauty, 37—Has grown tired of dreaming and is eager to find successful professional counterpart to share the finer things in life and develop a mutually fulfilling relationship. Photo a must. NYM Box D557.

Good-Looking, Sexy—Slim, 33, female with professional background who enjoys life's adventures seeks to meet gentleman with similar, professional background, 33-40 for a relationship. Send photo, please. NYM Box F290.

Eyes Like Sophia's—LI Lady, slim, extremely attractive, 5'6", redhead, former model and professional singer, romantic, sensuous, tennis and exercise addict, loves poetry, theater, dancing and intelligent conversation. Seeks successful, tall, slim, athletic, non-smoking, 50 plus male to fall in love with. Photo/phone/bio. Will reciprocate. NYM Box F295.

Are You In My Class?—Lady with looks, status, depth and joy wants man, 44-59, to share life. Photo/bio. NYM Box C245.

White Female, Banker—26, successful, witty, bright, single. Seeks similar male to enjoy NYC, dining, theater, tennis, fun. Phone and bio. NYM Box C213.

Elite, Discriminating, Blonde—Slim, sexy, refined. Seeks slim, adventurous gentleman, 35-50 for meaningful relationship. NYM Box C214.

Attractive, Adventurous—Successful, intelligent, warm, feminine executive in her 30's, enjoys hiking, skiing, canoeing, horseback riding, mountaineering, backpacking, white-water rafting, expeditions to other parts of the world, movies, home-cooked meals and has lots of class. Seeks sincere gentleman who appreciates a free-spirited nature, enjoys life, 30-45, single, nice-looking, intelligent, financially secure professional, good character, interested in romance, possible long term relationship. Photo/bio/phone. NYM Box F293.

Tall, Well Built—Italian-American, slightly used 1935 model, garaged for 20 years, have now been back on the road for 1 year. I am a pharmacist with my own store, working in Brooklyn and living on LI. Am eager to meet attractive, sensitive woman, 35-40, with whom I can enjoy anything and everything. Photo and phone please. NYM Box D553.

Now Read This—Successful Jewish professional, 34, 5'9", affectionate, athleti confident, witty, handsome, mature, goa oriented desires an assertive woman wit similar qualities. I love tennis, lon walks, cooking, laughing and that speci intimacy. No smokers, princesses or neurotics. Photo/phone. NYM Box D554.

More To Offer—**Than the averag Divorced, Jewish female, 39, 5'6", size 1 blond, considered extremely attractiv very feminine, bright, witty, sensitive, fu honest, classy. Looking for honest, intelligent, successful or professional/bus ness man who is Jewish and unmarrie 40-55, Manhattan resident preferred fo serious relationship. Letter, photo, phon NYM Box F294.**

Sensitive, Jewish Doctor, 30—6'1", slim highly successful, a mensch, seeks attractive, affectionate, professional Jewish woman, 24-34 with above qualities. Send letter, photo, phone. NYM Box D555.

A Special Lady—With softish eyes seek man of insight for flourishing love relationship. Male counterpart likely to be bright, sensitive man, looking for relationship with honesty, humor, vulnerability; be dedicated to his professional ambitions; be 35-45 and 6' plus. I am tall, pretty brunette, 39, professional woman who enjoys good food and talk, arts, travel etc., and whose dreams include someone very, very special. NYM Box D556.

Real Woman—**Sincere, warm, loving, caring, beautiful physically and mentally honest, knowledgable, independent 36 Looking for a male with similar attribute to possibly share a wonderful future together. Should be secure and financially independent, over 5'8", well-built and able to enjoy a simple walk in the park to a luxurious evening of wining and dining mid 30's to mid 40's. Bio/photo. NYM Box D621.**

I'll Try Anything Once—**Within reason Sensitive landlord, late 20's, handsome athletic, spontaneous and witty. I love the outdoors and replacing lost calories with good food. Seek sincere, attractive, anc funny women for relationship. Photo NYM Box F310.**

Warm, Pretty, Successful—30-year-old 5'9", Judeo-Christian female, loves theater, sports and world travel. Seeks a professional man for fun, good times, more Phone and photo please. NYM Box D56

Extremely Successful Female—**Entrepreneur, 29, Jewish, very pretty, 5'2" Seeks a wonderfully secure businessman 31-42, with class, sensitivity, who loves to travel, likes family life and wants to share in an old-fashioned relationship, that could lead to marriage or romantic trips to the sun. Must enjoy disco to ballet. Recen photo, phone, please. NYM Box C241.**

Attractive, Successful Male, 29—5'7", Catholic, financially secure, athletic highly-educated, business • executive seeks serious relationship with attractive female of approximate age or younger NYM Box D504.

STRICTLY PERSONALS

ll, Statuesque Woman—Seeks warm, elligent man (late 50's to late 60's), for mpanionship. Interest in the arts a ıst. Photo and phone. NYM Box C229.

Want It All—Sensational lady, red hair, ue eyes, tall, elegant, stunning, late 's. Seeks successful, wealthy counter- rt, 50 plus, a winner, because I'm a nner too. Photo. NYM Box C230.

ique, International Female, 32—De- ner, independent, intelligent, sensitive, derstanding, healthy. Desires close rela- nship with single male, 32-40, 5'10" plus, percent honest, very intelligent, ative, thoughtful, open, deep, who seeks relationship based upon interpersonal wth. Must send: height and weight, a nd-written note or letter, recent photo d some type of resume. I look forward to eting you soon. NYM Box C231.

urotic, Insincere, Dumb—Slovenly, sociable, insensitive, unemployed, sense of humor. If this sounds like u, stop here. Go to another ad. Other- se, if you're a white, Jewish male, 36- seeking emotional involvement, let's et *and see what happens.* Phone, ase. NYM Box C232.

ccessful, Attractive Entrepreneur—34, Jewish but not religious, seeks excep- nally attractive Manhattan woman, 22- , to share the good life with. Photo/ one. NYM Box D568.

arm, Petite, Strawberry Blond—31, wish, professional female likes dancing, vel, children. Seeks professional guy serious relationship. Phone/photo. YM Box F330.

lectic, Pretty—Green-eyed brunette, , outgoing and warm, outwardly re- ied, inwardly a bit nuts. Seeks a self as- red, socially comfortable, handsome, ish, mensch-type, who laughs easily, d is not living with mommy or wifey, r possible lasting relationship. Photos lcome. NYM Box F301.

vely, Attractive, Fun-Loving—Success- l, late 30's, Jewish female executive. oking for a happy, secure, professional wish man, late 30's or over, to share the ys of Manhattan life and country week- ds. Marriage always a possibility. Pho- and phone. NYM Box C219.

trepreneur, 43, 6'—165 lbs., athletic, nsidered good-looking seeks an in- ligent, honest, attractive, slender female lasting relationship. Must be mentally d *physically fit, should enjoy outdoor* tivities such as swimming, tennis, and preciate good music and theater, be at ıst 5'2", between 29-39. Photo/phone, ase. NYM Box F302.

ynamic Corporate Saleswoman—28, o wants a relationship with a man who n't be blown away by my looks, suc- ss, intelligence, fun personality. I'm ady for a Marlboro man with love and alth who is at home on the range, ard room, Vail or sailboat. Fairfield, . resident. Photo. NYM Box D559.

For It—Attractive, romantic, warm, male, fun-loving professional, 5'6", 40. eks successful man, 40-48, with sense humor who enjoys dining out, theater, vel, and still believes in magic, for in- esting relationship. Photo, phone and te, please. NYM Box C218.

Bright Beauty—Well-traveled academic turned attorney, mid 30's, 5'6", likes learning, all species of music and engaging conversation. Seeks unmarried, intelligent, affectionate, self-assured professional or business man, 30-45, with sense of humor and generous spirit. Please *write with bio, business card, photo optional.* NYM Box F303.

Warm, Versatile, Attractive—5'4", 26, Jewish female seeks handsome, 27-35, successful, sensitive, active, fun-loving male to share hot dogs to fine wine, poolside to fireside, and long walks to all-night talks, marriage-minded a plus. Please send photo, bio and phone. NYM Box F304.

Bright, Active, Successful—33, Asian-American stockbroker with a passion for tennis, sushi and Beethoven seeking a special woman with similar interests and appreciation for east and west cultures. NYM Box F233.

Dates I Can Get All The Time—A relationship is what I'm looking for. Good-looking, 5'8", 37-year-old, LI man seeks pretty lady, 28-40, who skis, likes boating, movies, Broadway, children, and is financially secure. *Photo/phone and bio a* must. NYM Box D563.

Blonde Beauty—Long-legged and lighthearted. Have a job I love (publishing), lots of friends, everything but the right man to share a really wonderful life with. I'm early 40's, active, funny and generous of heart. Like to ski, fish, listen to music, won't jog. Seeking someone with wit and grace and brio, 40-55. Should be tall, financially secure and professionally established. *Creativity helps as does a photo.* NYM Box F312.

Fire And Finesse—Is what I want and have to offer. If you are successful, financially and emotionally secure, well-dressed, and looking for a relationship with a blond, blue-eyed, intelligent, 29, pretty and petite woman please write. Include photo and phone. NYM Box F313.

Pocono Lady—Charming, witty, educated. Looking for professional, financially secure male, 40-50, 6', to enjoy finer things in life. Photo and phone number, please. NYM Box C221.

43 Years Young—Jewish, divorced businesswoman, 5'4", attractive, vivacious, sincere, affectionate likes dancing, dining, theater, travel, etc. Seeks successful, attractive gentleman, 43-55, to share life's pleasures. Photo/bio. NYM Box F306.

I Look My Age—If 52 looks vital, slim, feminine. Finance writer, Times reader, goer, thinker, listener, laugher, seeks brainy, responsive mensch. Letter with photo, phone, please. NYM Box D567.

Fashionable, Mature Divorcee—Slim, pretty, white Manhattanite seeks successful, young, 50 plus, single, white male over 5'10" for meaningful relationship. Phone. NYM Box F316.

A Zest For Life—A passion for the arts and travel, and devotion to close friendships, characterize this late 40's, extremely warm and attractive, highly intelligent and successful woman psychotherapist. Divorced, children grown and on their *own, ample time to savor the riches of* NY with male counterpart whose enthusiasms compliment my own and who has an equal desire and capacity for intimacy. NYM Box C227.

Sensitive, Bright, Attractive—Slim, 30, blond, *independent seeks financially* secure, handsome, warm, successful, single man with varied interests. Letter, photo and phone please. NYM Box F182.

Attractive Blond—Blue-eyed, Jewish, 35, professional woman. Seeks handsome, sensitive man with a sense of humor and adventure who is not afraid of commitment. Photo preferred. NYM Box F306.

Beautiful, Sexy, 30—5'8", 110 lbs, Jewish model, cultured, educated, has sparkle and zest. Seeks serious man, old-fashioned, intelligent, fun, emotionally and financially secure for lasting relationship. Photo and phone. NYM Box C223.

Male Order Wanted—Divorced gal, 36, Jewish, 5'6", attractive, vivacious, humorous. Enjoys travel, theater, cooking. Looking for warm, affectionate, bright, financially secure gentleman, 5'10" or taller, 36-50, handsome, interested in a *serious lasting relationship. Photo, phone* and bio. NYM Box C224.

Handsome, Successful, Sensitive—Athletic attorney, 6', mid 30's. Seeks intelligent, very attractive, sensitive lady, 22-33, *for a special relationship. My* varied interests include: travel, scuba diving, tennis, photography, theater, music, cooking, fine dining and wines. Please send photo. NYM Box F308.

Attractive, Athletic Female—*Jewish*, 30, sincere, with varied interests seeks professional, stable male, athletic, with a sense of humor for mature relationship. NYM Box F309.

Effervescent, Bright, Pretty—Jewish, professional woman, 28, loves NYC life, dancing, tennis, theater, the beach, straight-forward conversation and laughter. Are you a dynamic, warm, athletic, Jewish man, 28-38, who enjoys your life? If so, please write. NYM Box C225.

Nice Jewish Guy—29, single, wants the best of everything, especially for his family. Step 1: Marry a great wife! Please be warm, sincere, pretty, have a great sense *of humor and a lot of common sense.* We will complement each other just fine. I like water sports, skiing, travel, decorating, cooking, cuddling and all good stuff! How about you? Long letter not necessary. Photo please. NYM Box C226.

Man Wanted—To share, laugh, dance, create with by warm, professionally accomplished Jewish woman, 36, who speaks articulately, dresses elegantly, travels widely and plays unguardedly. Dignity, ac*complishment, integrity essential.* NYM Box C242.

Ready For An Honest—Relationship? Dynamic, attractive and romantic Jewish woman, mid 40's, slim, successful, loves the arts and dancing. Seeking attractive, secure, thoroughly alive gentleman, 45-55. Bio, recent photo, phone please. NYM Box F311.

Very Attractive—Sensitive, fun-loving psychotherapist who still loves the Beatles. I'm 35, 5'8", 150 lbs., with curly black hair. Interests range from tennis, basketball and horseback riding to chess, theater and intimate conversation. I would enjoy meeting a very attractive, active, bright, relatively together woman with a good sense of humor and an interest in exploring a potential relationship. Bio, photo and phone please. NYM Box D579.

Pretty, Petite Businesswoman—Sensitive and intelligent. Seeks attractive, honest man, 35 plus, for dinner, dancing, theatre. Like sports, bridge, sun and travel. Phone, photo, bio. NYM box C228.

Cutiepie—(28) wishes to meet a Prince to dance on moonbeams. Letter/photo, please. NYM Box D562.

Classic 1954 Redhead—Mint condition, female, fine tuned soul, heart, mind. Goal: marriage. Photo. NYM Box F315.

Caring, Attractive, 28 Year Old—*Jewish* woman seeks stable, sincere man with whom to share life's possibilities. Please send photo/phone and tell me about yourself. NYM Box D655.

Are You A Mensch?—Single, between 50 and 60, financially secure, bright, humane and looking for a woman in similar circumstances to enjoy a new life with? If you can be caring and supportive and want the same, please reply with bio and phone to NYM Box D566.

Bright, Appealing Jewess—33, world traveled, seeks successful, caring, single Jewish man for a serious relationship. Photo/phone. NYM Box D657.

Very Pretty, Loving, Bright—Professional, youthful, feminine 50; widow of warmth and taste, Jewish. Sensitive, caring, supportive, outgoing; interesting, interested, refined, traditional. Loves travel, friends, good conversation, antiques and theaters, exploring, and sharing; enjoys people, life, and new experiences. Seeks similar, special, successful, professional or executive Jewish man, 50's-60's, for deeply loving permanent relationship. NYM Box D658.

If The Letters—WNCN and WQXR strike a note with you, prehaps we have a lot to share. Divorced successful attorney with wit, warmth and sensitivity seeks slim, at*tractive, professional, non-smoking* woman, 25-35, who enjoys concerts, theater and ballet. Please send photo and phone and let's meet. NYM Box D244.

Alliteratively, She—40's, slim, attractive WASP *writer, soulfully seeks he,* for pleasing proximity, possibly in perpetuity. NYM Box F338.

Attractive Lady, 50ish—Seeks to share love of music, theater, animals and WYRS-FM with successful male counterpart, sense of humor too, please. NYM Box D659.

Pretty, Warm Gal—Slim, 5'4", mid 30's seeks a happy professional man with Catholic values, 30-40, for friendship plus. I enjoy NYC, sailing, art. Tell me about yourself. NYM Box D481.

Very Attractive Blonde—Slim, together, professional woman, 30's, seeks attractive, slim, male partner, to 50, with varied *interests for new beginnings.* NYM Box D371.

Physician, 29—Attractive, caring Jewish seeks pretty, caring, nonsmoking female for lasting relationship. Photo requested. NYM Box D643.

Warm, Vivacious, Sparkling—Green-eyed brunette, educated, well-traveled, with European sensibilities, mid 30's, seeks male counterpart, 37-45, to share joys of life good music, mountains and sea. Photo please. NYM Box D653.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Catch My Eye—Win my heart. Gentle surgeon, very early 30's, sensitive, 5'10", slim, athletic, dark, handsome, a mensch, highly successful. Seeks caring, affectionate, beautiful, sensuous, Jewish woman, 19-33, to share friendship, fun, romance, a well-sutured, committed relationship and much more that this wonderful life has to offer. Let's take our passion and make it happen. Short bio and photo necessary if desire reply. NYM Box F317.

Lapsed Intellectual—I'm 35, striking, basically Continental but shaped by NY. Seek similar male, with significant dissimilarities. NYM Box D570.

Pretty Zaftig Female—29, seeks cute mensch, not afraid of very successful woman. Enjoy beach, dancing, plays, amusement parks, Sundays, adventure. I believe solid friendship leads to romance. Interested? NYM Box D572.

Winners Only—Single white female, 40. Blonde, statuesque, alive and aware, seeks sane, affluent man to share the finer things. Must be single and unattached. Phone a must. PO Box 468, Yonkers, NY 10704.

Gentleman Of Substance And Style—Wealthy entrepreneur, Harvard-educated, 27, 6', 165 lbs, brown hair, green eyes. Loves music, food, travel and antiques. Seeks elegant lady for special friendship. Photo, please. NYM Box C233.

Smashing, Vivacious Brunette—Slender, 5'8", witty, warm, with a successful career, seeks intuitive, cultivated male professional, 35-45, who enjoys travel and all NY offers. NYM Box D584.

Friendship For Openers—Isn't that the best beginning for two? I'm fit, 49 and very female. Photo/phone please. NYM Box D576.

Dynamite Doctor—Male, 48, Huntington area, successful, slender, 5'7", Christian, nice-looking, warm, full of fun or serious, depending on your mood, seeks female, 25-45, good-looking, bright, cuddly and affectionate for dinner, conversation, travel, friendship and possible long term relationship. Phone and photo please. NYM Box D574.

Beautiful White Female—5'6", varied interests, successful professional seeks tall male, 35-40, with charm, class, dignity for a sincere relationship. NYM Box F323.

Sexy Investment Banker, 24—Seeks maximum return on her assets. I am raven-haired, blue-eyed, vivacious, sophisticated and love to laugh. Seeking extremely handsome, successful, cultured, Jewish man who appreciates a good thing when he reads it. Photo, phone, bio. NYM Box D575.

Handsome MD, 33—Trim with much to offer. You are very pretty, unpretentious, humorous woman. NYM Box D577.

Attractive Female—30, successful executive, well-educated and traveled, financially secure, Jewish, witty and warm. Seeks very successful, professional, single male with similar qualities, open for relationship. NYM Box D578.

Believe Me—I'm one of the best looking, most successful men to appear in this column. I'm tall, dark, strong, look a bit like Warren Beatty, and I'm not egotistical. The point of all this boasting is for you to respond, only if you're seriously great-looking, and in seriously great shape. More importantly, don't respond without 2 current photos, to be returned when I send mine, and unless the things you love include: health, keeping your word, children, peace, equality, long-term relationships and a quiet simple life. NYM Box C236.

Single PhD Professional—36, 5'6", attractive, has ambition, wit, passion, compassion, honor. Loves travel, arts. Seeks bright, pretty, professional, 28-35, warm, secure, nonsmoking lady. Photo/bio please. NYM Box D582.

Very Attractive Attorney—Female, 30, petite, vivacious. Seeks affluent, Jewish male, 30-45, with integrity, sensitivity, warmth, ready for commitment, who appreciates the finer things in life. Phone and photo. NYM Box C215.

Successful Gal Designer—Slim, attractive, warm, enjoys good conversation, international cuisine and music, loves to dance and travel, young 50's, interested in male with mutual interest and chemistry. Phone and photo. NYM Box D580.

Classy and Independent—33, Jewish, divorced, professional woman with looks and brains; seeks man in 30's also well-educated for warm relationship. Must be financially and emotionally secure, able to listen and express ideas. NYM Box F322.

Marathoner, Female, MBA—30, loves languages, South America, making brunch, kids. You? NYM Box C234.

Attractive, Caring, Black Phd.—35. Looking for a sincere, affectionate, professional man, 34-45, who is interested in a committed relationship. Photo, please. NYM Box C235.

Bright, Intense Man—33, 5'11", divorced, Phd. scientist. Seeks a very attractive and intelligent woman for relationship. NYM Box C237.

Jean Simmons Look-Alike—Joan Rivers sound-alike, figure is completely right, 30's, well-educated, fluent in 4 foreign languages, have traveled far, now studying piano bar. Seeking Mr. Bright with honorable intentions, good looks, humor and finances to share a mutual and sincere delight. Phone and photo if possible. NYM Box F325.

Let's Fall In Love—I'm a self-employed, good-looking Jewish male, 50, who is caring, uncomplicated and giving. My varied interests span classical music to cooking and race cars. Your a pretty lady, bright and stylish, looking to share your life. Let's talk. NYM Box D581.

Pretty, Perky Brunette—White, single female looking for successful male 30 or over for relationship. Must love theater, animals, dancing and romance. Photo and sense of humor required. NYM Box F331.

Bright, Pretty, Jewish Female—26, seeks country warmth in the big city: a caring, outgoing, successful Jewish male to share new adventures, quiet times, crazy times, perhaps a lifetime. NYM Box F328.

Dear Special Someone—Woman, 32, attractive, slender, 5'4", successful, warm, funny, athletic and shy. Seeks nice-looking, accomplished, outdoorsy, bright, entertaining man to share friendship, fun and possible relationship. Photo/phone. NYM Box D586.

Pretty, Witty And Warm—Ivy-educate
Manhattanite, Boston-bred, fun-lovin
feminine, full-figured, fashion indust
stand-out, 39. Seeks positive, professio
al, intelligent, romantic, lovable, hap
man, to share high tea, cocktails at 5,
drive in the country or the laughter of
lifetime, and other best things in li
What are they to you? NYM Box C23

Wall St. Exec—Jewish lady, 44, attra
tive, slim, intelligent, warm, funny, su
cessful seeks same in Jewish man, ta
45-55, for friendship, marriage. Phot
phone, bio. NYM Box F326.

Extremely Successful—Well-educated
financier, 42, bright, affectionate, enth
siastic, nice-looking, trim, with sense
humor, seeks long term relationship wi
30-45 year-old lady with business/lega
professional background and who is ver
1) intelligent 2) attractive 3) slende
Work schedule should permit trav
Other interests include tennis, skiin
music, gourmet dining. Photo/phone/b
appreciated. NYM Box D583.

How Do You Plead?— Male, Jewish la
yer, 5'11', 30's, athletic, handsome, su
cessful, seeks woman guilty of good-look
sense of humor, enthusiasm, and positi
outlook. I'm direct, warm, down-to-ear
romantic and interested in most healt
pursuits. If you are the perpetrator I
been looking for, I would be glad to ser
time with you. Photo a must. NYM B
D569.

Give Up Smoking—With me. Divorce
petite, LI, professional woman, early 4
seeks a successful man who enjoys te
nis, dining out, gambling, and wants
try to give up smoking. NYM Box D5

Slim, Attractive, Bright—A classy Jew
part-time professional, youthful 50's, e
ucated, lively, warm, loves ideas, conve
sations, good life. Out of circulation t
long. Has ability to make affluent, prote
tive male counterpart, 50-60, who appr
ciates family very happy. NYM Box D5

Bright, Beautiful, Female Exec—
loves exotic lands, entertaining by t
fire. Seeks warm, loving, single, succe
ful man for friendship and possible re
tionship. Phone, please (photo option
NYM Box C240.

STRICTLY PERSONALS COUPON

Name ______________________________

Street Address ______________________________

City ______________ **State** ______________ **Zip** ______________

Home Phone (for our records only) ______________________________

Payment: Check _____ **M.O.** _____ **MasterCard** _____ **Visa** _____ **AmEx** _____ **Card Number** ______________

Exp. Date ______________ **Signature** ______________________________

Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 for NYM Box number. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Handsome, White Executive—33, 5'9" and trim is seeking a pretty female forever. Photo please. NYM Box D602.

Adorable, Warm, Funny—Secure, successful female, mental health professional who loves NYC, the arts, small animals and hugging hopes to meet a male, nonsmoking (single), kindred spirit, 28-40. Photo/phone please. NYM Box D603.

Vivacious, Petite, 36—Woman data processing manager. Eclectic interests: ballet, golf, gardening, ice skating, Monty Python, John Irving. Would like to meet physically and emotionally healthy man, mid 30's to mid 40's, who remembers birthdays, likes animals, city living, country vacations. NYM Box D604.

Dynamic, Striking, Perceptive—Professional woman seeks professional Jewish male, 31-39, who can savor the joys and share the joys of life. Let's try a fun evening and swap interests. Exercise buff. Photo/phone. NYM Box D605.

Intelligent, Attractive—Successful attorney, 33, looking for special, very attractive woman, 25-33, who is bright, witty, successful and open to meaningful relationship with right person. Photo/phone with reply please. NYM Box D606.

Jewish Juliet—Hasn't met her Romeo yet. I'm 26, 5'4", you're 24-34. Warm, sincere, likes to laugh, you could be my other half. Photo/phone. NYM Box D607.

Slim, Pretty, Petite—Jewish professional wants successful man, 35-45, who enjoys life and seeks a solid relationship. Photo and bio please. NYM Box D608.

Warm, Bright, Good-Looking—Woman, 37, 5'6", high energy. Enjoys the outdoors (skiing, sailing, hiking), travel, dancing, fine food, music (classic to bluegrass), and the company of good friends. Upstate professional. Travels to NYC. Active in community. Desires emotionally and financially secure, nonsmoking man with a zest for life, a love of people, and marriage-minded. Bio/photo/phone. NYM Box D596.

Male Computer Professional—35, 5'8", is seeking an attractive female professional with whom he can wind down and enjoy the simple things in life after a complex day. Photo/phone. NYM Box D597.

Striking, Slender Blonde—27, 5'8", well educated, Catholic. Seeks never-married, high-principled man. NYM Box D598.

Tall Eurasian Lady—Divorced, attractive, slim, wants to meet responsible, financially secure, healthy man between 45-55, for serious relationship. Bio/photo/phone a must. NYM Box D612.

Single, Attractive Nurse, 38—Seeks male, 39-45, with sense of humor. Must be financially secure because nurses are not. Enjoy city life and country living. NYM Box D613.

Ivy-League Mensch—Bright, secure Jewish MBA, 30, passes on bars and discos, prefers art museums, tennis, fine wine, cozy brunches and starlight romance. Seeks bright, cute, romantic Jewish lady, 22-33, to help count the stars, share some Chardonnay, and to love, grow and laugh with. Phone and photo if possible. NYM Box D614.

Damsel In Distress—32, petite, Jewish professional, looking for her knight in shining armor to rescue her from dragons in NY. Nonsmoker. Send photo/phone/bio. NYM Box D601.

Classical Concert Musician—Looking fo intelligent man with sense of humor, eı. thusiasm, honesty, warmth, with interest in classical music, science, philosophy, languages, food, travel, nonsmoker, 30's-40's. I am blond 5'7" woman description as above, very involved in career, ride bike all over NY, make better ice cream than Haagen Dazs. Send photo/phone/bio. NYM Box D609.

Attractive Jewish Professional, 41—Warm, energetic, into the arts and outdoors, seeks caring family-minded man. NYM Box D610.

Dual-Career, Petite—Independent, outgoing, athletic, financially successful and visible woman seeks secure, affectionate, articulate, upbeat Jewish male, 35-50, willing and able to work and/or live full-time or part-time in the Berkshires. Letter, phone, photo a must. NYM Box D611.

Vibrant, Very Attractive Brunette—35, single, happy, Jewish with exciting career in music, seeks successful, attractive, marriage-minded, nonsmoking man, 30-42, interested in some warm, upbeat companionship. Phone and photo please. NYM Box D594.

Very Pretty Brunette—Professional, young 50, divorced, slim, down-to-earth romantic, WASP. Delights include the arts, sciences, home and travel. Seeks financially secure, cognitively industrious professional or businessman, 45-55, tall, athletic, who communicates effectively, is willing to share love and life for serious relationship to marriage partnership. Note/photo/home phone. NYM Box D587.

Every Man's Dream—Fascinating, fun-loving, attractive, genuinely nice, female professional (early 30's) seeks single male counterpart, 30-40. Send photo, phone, and bio to NYM Box D648.

Pretty Magazine Exec—Urbane, world traveled, Jewish, 36, 5'6", slim, fit, seeks educated Manhattan entrepreneur, 33-41, who values intellect and humor as well as money. NYM Box D615.

Handsome, Financially Secure—Literate Jewish man, 44, desires relationship of mutual self-acceptance with a woman. Possibility of leading to marriage. NYM Box D617.

Government Executive—With short attention span looking for woman to lengthen it. I'm handsome, mid 30's and looking for a woman in her 20's who shares my interest in New York, antiques and barbeque ribs. Photo please. NYM Box D618.

White Male, Professional—Mid 40's, attractive, debonair, meticulous dresser, enjoys sports, the arts, leisure activities, sense of humor. Wants to meet classy, intelligent, sensitive, outgoing woman. Please enclose photo and bio. NYM Box D619.

Marriage-Minded, Meticulous Maiden—Seeks marvelous man of means. I am a warm, attractive, sports-minded, cultured professional woman, age 38, who would like to meet the right guy. Age range 38-48. Photo appreciated. NYM Box D620.

Creme De La Creme—Good-looking, successful, Jewish man, mid 30's, seeks that one-in-a-million special woman for love and romance. Must have a fresh, classy look and outlook. Knows what to say and when to say it. Knows what to wear and how to wear it. Must be cultured, sophisticated and worldly, yet funny, sensitive and real. Also must be Jewish, 25-33 and looking for that one-in-a-million man. Bio/phone/photo please. This offer will not be repeated. NYM Box F329.

Lass, 29—Seeks minstrel, 30-35, for melodious moments. I am songstress, adventurer and hate sports. Send bio/photo/phone. NYM Box D623.

Sun-Loving S.F. Gal—28, seeks tall, humorous, cerebral dancing man, 28-36, to enjoy life's finest adventures. Photo/bio. NYM Box D624.

Petite, Bright, Attractive—Female, 30's, wishes to meet unattached, successful, professional male with American, European flair. Phone, photo, and biography a must. NYM Box D593.

Sunsets, Long Walks—Pasta Primavera are some of my favorite things. I am Jewish, 35, curly dark hair, slim 5'4", successful career. If you are a bright, attractive, successful, single Jewish male, nonsmoker, with like likes, please write. NYM Box D622.

Oriental MD, Divorced—Early 50's, slim, petite, attractive seeks unattached white male, 45 and above, professional or executive, slim, nice-looking and stable. Recent photo and phone, please. NYM Box D592.

Pretty, 5'9" White Female—30, busy, freelance artist, borderline health oriented, smoker into skiing, outdoor sports, travel, photography, eclectic book lover. Looking for handsome, enthusiastic, professional male with just a touch of traditional values for serious relationship. Photo/phone/bio. NYM Box D626.

Single, Terrific-Looking—Warm, professional white Jewish female, 31 seeks professional/businessman, 30-40, for friendship. Perhaps more. Photograph please and phone number. NYM Box D628.

Bright, Attractive, Successful—Jewish businesswoman, 34 and slender, who is sensitive, intuitive and funny, and loves time spent with good friends, music, biking, horseback riding, travel, theater, animals, barbeques in summer and a roaring fireplace in the winter, seeks a confident, happy, intelligent man, real person like myself, unpretentious, 32-45, to share good times and develop a caring, long lasting relationship. NYM Box D629.

Nice Oriental Man—39, MBA, looking for special woman to share feelings, adventure, romance and love. NYM Box D616.

Only Highest Standards—Successful divorced man of class. Warm, caring, affectionate, generous, good-looking, slim, 53, 5'8". Gourmet, heavy entertainer, likes travel, arts, romance, commitment. Seek serious relationship with extra special, georgeous woman, 35-45, who has good career, intelligence, wit, warmth, charm, class, style, and affection to spare. Offer the best, expect nothing less. NYM Box D631.

Super Upstate Lady—Seeks free, together guy, 45-55, who needs to share and care. Bio/photo/phone. NYM Box D641.

Professional Lady, 34, 5'8"—Slender, full of life, sense of humor, intelligent, pretty. Desires loving, sensuous man, 35-50, for lasting relationship, marriage, possibly children. Letter, photo, phone please. NYM Box D632.

Bright And Secure—Successful Jewish business executive, 45, seeks compassionate, unattached female, 30-45, for serious relationship. Photo and bio a must. NYM Box D633.

Warm, Wise, Witty Woman—Professional, tall and pretty, late 30's, refined taste zest for life seeks sensitive, stable man. NYM Box D634.

Attractive Jewish Lady—27, hospital administrator. Vibrant, witty, warm, secure. Seeks male counterpart, 27-35, who enjoys almost everything and has basically old-fashioned morals. NYM Box D636.

Pretty Brunette—27, 5'5", Jewish professional seeks a sincere, secure, marriage-minded professional Jewish male, 25-37. Send photo, phone and bio. NYM Box D635.

International Businessman—45, 5'11", handsome, distinguished and sophisticated gentleman with warm style and class. Residing in Manhattan. World-traveled. Seeks a feminine lady, 25-35, with class for romance and new beginnings. NYM Box C243.

Business Executive—Interested in petite, slim, Jewish female, 55-63. NYM Box D630.

Professional, Well-Traveled—27, female who enjoys cozy evenings or nights on the town seeks professional, sincere, 26-37 man with similar interests. Send bio, phone, photo. NYM Box D638.

Atlanta, Jewish Female—Attorney, 29, petite, attractive, energetic and warm. Enjoys movies, books, music, beaches, board games and travel. Seeks Jewish male, 30-40, intelligent, articulate, sense of humor, financially secure, athletic and open to long term commitment. NYM Box D639.

Athletic, Adventurous Jewish Dentist—28, seeks Jewish professional female. Bio/photo. NYM Box D642.

Physician, 29—Attractive, witty, caring Jewish seeks pretty, intense, imaginative, caring, nonsmoking female for lasting relationship. Photo requested. NYM Box D643.

Make My Day—Attractive, fun-loving, good guy attorney, 29, interested in sports, film and theater, world events, seeks engaging woman with similar outlook and interests, low 20s to low 30s, for fun, love and much, much more. Please reply, with photo and phone, sense of humor preferred. NYM Box D652.

Jewish Snow White—Warm, pretty, idealistic, 33, seeks her Prince, 35-45, to share ideas, old movies, walks. Only marriage-minded reply. NYM Box D590.

Youthful, 43, Caring—Christian, 5'9" seeks honest, vibrant, sensitive, neat man to develop relationship. NYM Box D637.

Attractive, Bright Woman—28, loves skiing, dining, movies, flowers, chocolate. Seeks attractive man, 26-35, professional, witty, fun-loving, caring. NYM Box D644

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Bright, Attractive, NYC—Female, 37, seeks relationship with established, all-around nice guy, 37-45. NYM Box F292.

For Leo's Only—Meet your Queen. If you're a smart, successful and single King, 40-55 only, let's meet and see if our stars align. Photo, phone NYM BoxC210

Successful, Business Professional—39, 6'2", charming personality and also not too bad-looking seeks exceptionally attractive, intelligent and interesting woman, 20-39, for companion and friend. Must send picture, phone and short note. NYM Box F314.

Sexy, Bright, Jewish Woman—5'2", 23. Seeks handsome, successful man over 5'10", 25-35. Tennis, travel, humor, hugs? Photo/phone/bio. NYM Box D591.

Serious, 38, Single Female Parent—Youthful. Seeks sincere male friend, enjoy Scrabble and ocean. NYM Box C216.

Successful, Handsome Physician—Confident, warm, sincere, and a true romantic at heart. I am a single, white, male, MD, 33, and yes, elligible. Seeking a mature, very pretty woman, 25-34, with a petite or slender figure, who would like to share a sweet relationship with me. Photo and phone preferred. NYM Box C222.

Young Looking And—Acting. 51-year-old woman teacher/consultant who loves skiing, dancing, fun, as well as quiet leisure. Desires tall, financially secure, interesting, loyal man in his 50's for serious relationship with possible marriage in mind. NYM Box D589.

Desiring That Special Man—I'm an extremely attractive writer/actress, mid 30's, 5'5", sophisticated yet earthy, who desires to share my hours with a physically vital, secure, sensitive man who's also accustomed to the finest. Integrity, style, sense of humor essential. Photo appreciated, not necessary. Nonsmoker please. NYM Box D560.

Would Like To Meet—Physically and mentally healthy, athletic, under 30, independent, elegant, bright woman for open-ended friendship, tennis, skiing. Photo and bio helpful but not a must. NYM Box D588.

If You're Fun—Smart, creative, successful and can turn quite a few heads, we've a lot in common. I'm 5'7", 31, and looking for a guy who loves rock 'n roll. Let's meet for a drink. Photo, phone note. NYM Box F298.

Female Model-Type?—I'm your counterpart, 30, 5'10", trim, DDS. seeking relationship. Box 72, Great Neck, NY 11022

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real estate ad in this section by calling 212-880-0732.

APARTMENTS

New Luxury Studio Apartment—Very large, bright, great view, high floor, 5-star building, choice residential neighborhood (E. 90's/between Park and 5th), $1800/month, no fee. 1-3 year lease. References required. 212-722-7689.

APARTMENTS/EXCHANGE

Swap 4-Bedroom Apartment—Paris, for Manhattan similar 7/1-8/4. Samuels, B.P. 17-75261, Paris 06, Cedex, France.

APARTMENTS TO SHARE

The Fair Share—Roommate Center. Woman to woman or coed. IBM-PC perfection matching. 145 E. 49. 212-751-1212.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4-bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Lewis and LaBella—Apartment Sharing. Save time and advertising; no fee. Register your apartment now. 212-535-1776.

Furnished/Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East. 230 Park Ave. 212-986-6887.

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Furnished Co-op Available—6/1-9/30. Legal. Lovely! Call Nancy. 212-524-4789.

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Elegant Executive Suite—13' x 20' with deck garden. Beautifully furnished with receptionist, telephones, telex, word processing, secretarial and all services. Full/part time. Parkeast 56. 212-418-0400.

HOUSE AVAIL/SALE RENT

Mallorca Restored Farmhouse—Two bedrooms. Hour to Palma, trains daily. 916-726-2558 or Soller, 632271.

SUMMER RENTALS

Summer In Southampton—Full/half share in modern house with pool. 212-570-9566.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

Olympic Rental—2-bedroom, 2 1/2 bath, convertible den, hi-rise, on Wilsire golden corridor. Fabulous view. All amenities including pool. Walk to UCLA. July 14 to Aug. 13. $13,000. Day: 213-203-3241, Eves: 213-470-6051.

St. Maarten/Netherland Antilles—4-bedroom villa with panoramic harbor and ocean view. Luxury accommodations, pool, maid service. Spring and summer rentals. 40 percent off winter rates. Now accepting winter '84-'85 rentals. Write: Villa Sous le Vent, Box 616, Stonybrook, NY 11790 or call evenings 516-473-6156.

Westhampton Beach—2 full shares for couple. $2600. 212-768-1656.

Orleans, Cape Cod—4 bedrooms, 2 1/2 bath, family room, fireplace, country kitchen, formal dining room, brick patio 2 miles from Nauset Beach. Available from July 1, monthly or weekly. $650 weekly. 617-255-0686. After 6 p.m.

FOREIGN REAL ESTATE

Elegant Suburban Home Near London—Has private suite for short/long term stays. Bath, kitchen, sitting room. Details Herring Park House, Addlestone Park Weybridge, KT1512R2 England.

SUBLETS

A Banker—Seeks city apartment. Short or long term. 212-719-3527. References Al Bruce, broker. Free to list.

8th Street Near 5th Ave—Executive 1 bedroom apartment in luxury building. Parquet floors, 24 hour security, modern kitchen with dishwasher, fully furnished, air conditioning, washer, dryer, wonderful. $1200 per month, available immediately for 1 year. No fee. 212-691-2859.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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Make a dream come true with a lg. 3-story stone house. Lower level with separate entrance, 2 bdrs, 2 bths, kitchen, lg. living room; Two upper floors, 2 bdrs, bath, very lg. living room with fireplace. Large verandas around each floor; fully furnished. 1500 sq mets. garden with fruit trees. Great view of the mountains out back, and the sea in front. 5' walk to beautiful beach. $250,000. For more info + pictures call 861-5621.

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Immaculately renovated prewar residence. 3 large bedrooms, maids room, living room with mantled fireplace, formal dining room, entrance foyer, and stunning eat-in Boffi kitchen, combined to make this corner apartment one of the very best New York has to offer.

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TOWN & COUNTRY PROPERTIES

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Large one-bedroom apt. with 4 rooms: living room with fireplace, small dining room. High ceilings. Perfect for single person, couple, even corp. $240,000. For details:

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Nestled amidst birches and pines on 1 + acres this cedar home with 150' lake frontage on spring fed mountain lake features 3 bedrooms, 3½ baths, country kitchen, oversized den with wood stove. Glass walled liv rm/dm rm offering views of private lake is accented by cedar paneling and massive fieldstone fireplace. $185,000

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Unique homesites. Beautiful rolling magnificent trees. Almost 2 acres.................. $80,000
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Panoramic view on 13 acres. Hilltop, secluded contemporary home 7 rooms. Attached, heated large greenhouse. Deck. Study/oversized stone fireplace. Jacuzzi. Beautifully landscaped. 200 yards paved driveway. Ultra-modern barn (3 levels). 2 fenced pastures/plus animal barn. Large riding ring. Endless trails. Continuously running brook. Small ponds. Plus lighting rods. Underground gas tank, low maintenance and many other up to the minute amenities. One mile to town center. ½ hour from Hartford. Owner moving. $200,000.

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Waterfront sunsets plus your own sandy beach at your door. Year-round cedar colonial, 7 rms, 3 baths, including detached guest apt. Double gar. Magnif views of Sound from decks and patio. Picture windows throughout. Enjoy top investment while value appreciates. $335,000.

Carriage House
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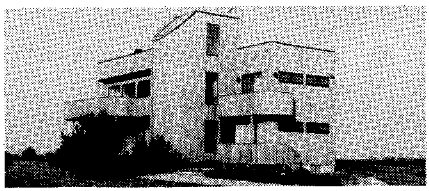

At the Sagaponack beach near East Hampton, L.I. two acres fantastic oceanviews! Four bedrooms, three baths, fireplace, roof deck; top-quality appliances, stereo, security systems. Buy at $580,000. or rent with option for $25,000.

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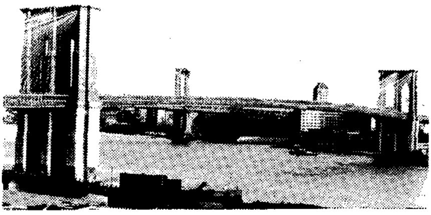

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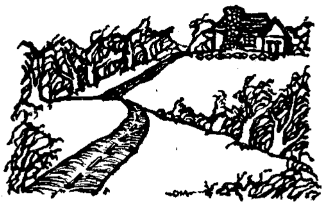

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 503

BY MARY ANN MADDEN

emulate—*v.t.* to imitate the flight of an extinct, wingless bird.

endocarp—*n.* backbiting.

estivate—*v.i.* to spend the summer with Werner Erhard.

Above, entries from our fractured dictionary. Competitors are invited to invent a brief, but fanciful definition for one existing word beginning with the letter "E."

Results of Competition 500, in which you were asked for the title and lead paragraph for a leading article typical of the style of *New York* Magazine. (Limit 150 words.)

Report: The thing of it is—we meant to stress *lead* article, in the sense of middle-of-the-book pieces, rather than regular departments. Like the competition, for example. Thank you for your good wishes on the occasion of our 500th birthday. And, as most of you mentioned, not a moment too soon. Another popular non-feature—the Eating Piece. However, some eating pieces fall into the "lead" category. A few random titles to amuse: THE JET STREAM SET: New York's New Weatherpersons. BOTTLESHIP: The Deposit-Refund Law Wars. NEW DELI: Park Avenue vs. Kyu-Sung Choi. PERICLES CRYSTAL: The Man and the Myth. WHO IS HARRIS MARMOSET AND WHY IS HE PAVING THE EAST RIVER? And New York's Ten Best: Grilled Cheese Sandwiches; Exorcists; and Sphygmomanometers. In that order:

First Prizes of two-year subscriptions to "New York" to:

CUSTOM MADE

It is Monday morning. Howard McHenry reports for work with the rest of the sales staff at Barney's. He takes the escalator to the third floor, where he will spend the next eight hours helping customers select suits, slacks, and sport jackets. He has been working at Barney's since August of 1981. He is popular with the regular customers, liked by the other salesmen, and trusted by his supervisor. None of them suspects that Howard McHenry is a robot.

Skip Livingston, Hopewell, N.J.

OVER EASY

A popular song tells us that there must be 50 ways to leave your lover. But in a modest midtown office, we discovered a lady who sells 50 ways and then some. Offering a service to "tastefully dissolve interpersonal relationships when the need for a surrogate terminator arises," Johnna Aulden ("Just coincidence!" she cries), a mid-40s divorcée, is there when the time comes to move on. Incorporated as *Going Solo,* and for fees ranging from modest to outrageous, Johnna will inform your ever-loving spouse, lover, live-in, or occasional fling that the ever is over. We made an appointment to visit Johnna and found that she stands by her guaranteed service to sever the tie that binds. To date—over 700 satisfied solos have said adieu with Johnna's help. . . .

Nanette De Cillis, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

HELLO, HOLLY

One feels the November chill inside the Majestic Theatre, but when the rather matronly little lady standing center smiles, all is April. *April in Alabama* . . . as she sang about it over 45 years ago. And the unrelenting glare of the work light certainly doesn't erase those years. But . . . squint . . . just a bit . . . and there she is: Betsy O'Rourke kicking up her heels with Jimmy Kelly. Carmella dancing a teary-eyed tango with her Count Serge. And, of course, the unforgettable Ethel Potts. They're all here. And, just for a moment, the autumn wind howling through the stage door becomes a spring zephyr. And even the exhausted stagehands walk with a lighter step. And it's April in Alabama all over again. Holly Keefer is back on Broadway.

Tony Lang, N.Y.C.

BENEATH THE
GLITTER AND SWANK

"The *Hamptons!* Oh God, *nobody* goes there any more," shrieked the young thing, swirling the chilled white wine in her glass in irritation. "They're so utterly passé, so boring. *Everyone* goes to the Berkshires now."
North is the new direction, to towns wit
names like South Egremont, Becket, an
Lee, for the Friday autos loaded with Eng
lish picnic hampers, Zabar's shopping bag
and Trivial Pursuit. . . .

Nancy Joline, Huntington, N.

And Honorable Mention to:

THRILLER

The Jersey City club is called Thriller. If th
name doesn't immediately suggest i
theme, you've been working too hard latel
Chris Bonaventure, Thriller's flashy owne
recalls, in his alliterative way, the openin
two months ago: "The Manhattan maver
marveled: 'Too much Michael!' " But ever
night the capacity crowd sporting the *d*
rigueur white glove spends hundreds
Thriller's Michael's Mart on items rangin
from keychains to inflatable dolls. The
dance to Michael's records and videos. "It
a pop-personality palace," says Bonaver
ture, "a real, like flourishing flashing funk
festival! People were ready for this!" No
body, however, was ready for the night M
chael dropped in at Thriller. . . .

Joel S. Lind, N.Y.

THE GREAT HOSTESS WAR

Care to capture the undivided attention
Lady Pamela Worth-Forbes, party-giver f
the jet set? Just mention the name Jennif
Spraggar, and watch her explode. Mr
Spraggar, referred to as the "Jennie-come
lately" of the black-tie circuit, is current
challenging Lady Pam for the role of Ne
York's Numero Uno hostess, a title th
Lady Pamela has held for donkey's years. It
an ugly fight—one that has split Truman an
Bianca into opposing camps. . . .

Nancy Stark, N.Y.

WHAT A DUMP

David and Jessy* survey their breathtakin
view of New York's skyline. Amazing
believe that less than a year ago the on
ones to see this sight were the scavenger se
gulls and the scow captains transporting th
tons of daily garbage from Manhattan to th
island of Landfill—the SoHo of the '80s. O
here, under the Verrazano Bridge, "on th
way to Europe," as Jessy puts it, this your
couple have found an alternative to the hig
prices and filth of the city . . . .
*not their real names.

Peter Goldfarb, N.Y.

DARLING BOY

A strand of the famous strawberry-blor
hair falls across his eyes as he sits in Café d
Artistes, indifferently pushing miniatu
scallops back and forth on his plate. H
peers up wickedly, his huge and almo
certainly made-up eyes flashing for a m
ment like a thirties coquette behind h

spotted veil. He is talking about his childhood in the flat voice that has captivated the imagination of New York's underground *haute monde*. Private painting lessons, Ethical Culture camp, bicycling trips in France. Mother, it seems, seized on his faintest show of talent. Today, his frenetic dilettantism has earned him a place somewhere between Andy Warhol and a Kennedy scion. He is, of course, Whitney Baird Darling.

Kathy Hieatt, N.Y.C.

GYM DANDY

"Put it over there," John nodded to the two men. They sat the "machine" (John's word) down . . . a flat, heavy rectangle of wood, metal, and cloth. It was now where the sofabed had been only hours ago. Other things were gone . . . the TV set, the leather adjustable chair, pipe rack . . . *unhealthy* things. John smiled. Emma would, too. After all, they'd planned it together. Planned what? John and Emma, like many others, have converted the Unhealthy Room (in their case, the den) into a Gym, complete with exercycles, jump ropes, a rowing machine (if it's got moveable parts, it's a machine). Andy Warhol's Campbell's Soup print will have to go, too. The rule around here is low sodium. Just ask John and Emma.

Jane Actman, Studio City, Calif.
sp. ment.: Tom Lester, W.L.A., Calif.

THE NEW BOHEMIANS

Brow furrowed, the artist studies his painting. It needs something, but what? He drags heavily on a Gauloise. Should he add a soupçon of cadmium yellow to illumine the composition? No. Some magenta streakwork to supply a dramatic obbligato? Maybe. He wipes his hands on a rag of newspaper, stubs out the cigarette on the heel of his Nike, and reaches for a can. Suddenly, the night calm is fractured by the sound of approaching footsteps—a cop. Miguel jams the can of spray paint into his knapsack and barrels out the subway exit, taking steps four at a time, his work abandoned. Such drama is routine for graffiti artists such as Miguel, whose careers are necessarily Art-on-the-Run.

David English, W. Somerville, Mass.
similarly: O. M. Neshamkin, M.D., N.Y.C.

PRINCE OF NEW YORK

Just picture John Wayne if he had been called to the priesthood, and there you'd have an image of the new prince of New York. Tall, big really—with the shoulders of a running back and a bit of a swagger in the walk. "I'm a Yankee fan," he declaims. And declamation is his style. "Also a fan of the Jets and Giants, if they hadn't moved out of town," says Archbishop John J. O'Connor.

Jack Ryan, N.Y.C.

THE GREAT GYATHUK NGOPA BAKE-OFF

Ever since the historic scaling of Chomo-Lungma by Tenzing Norkay in 1953, the food of Tibet has been enjoying more and more popularity. In an effort to locate the Tibetan restaurant serving the best Gyathuk Ngopa in New York, we have assembled a panel of experts. Evaluations were based upon sensory appreciation, quality of ingredients, presentation, and authenticity. The tasting panel was comprised of Mayor Koch and restaurateurs Vincent Sardi, Jr and Joe Allen, three venerable New Yorkers with an extensive knowledge of exotic foods.

Jay M. Tischenkel, North Miami, Fl.
sp. mention: H. Morgan, N.Y.C.;
Richard Heffer, N.Y.C.;
Joel F. Crystal, Scarsdale, N.Y.;
J. E. Engborg, S.I., N.Y.

FERN BILL

"Please don't call us a plant store. New York has *dozens* of plant stores—but only one *fernery*." Indeed. And William Mound, a shrewd and slender businessman, who, at 27, has studied more about Polypodium virginianum than most botanists, should know. His attention is diverted momentarily as he chides an employee for overwatering. The youngster stands in stony silence, and when the reprimand ends, he promises it won't happen again, sir. "Sir." To his employees he is always sir. To others in this chic neighborhood he is known simply as Mr. William—The Fern King of Columbus Avenue.

Gregory Greenberg, N.Y.C.

ON LITTLE CATT FEET

When diminutive Catty Kane sailed past the Statue of Liberty 56 years ago, it never entered her head that one day she'd be known as "Trivet Maker to the Stars." Today, as she caresses one of the 500 status-symbol trivets she custom-makes each year, she muses on the shifts of fashion. "Political trivets are big this year," says feisty Catty, "but although everybody is into trivets, not all my customers want politics at their dining tables."

Robert McLain, N.Y.C.

SCHOOL FOR SCOUNDRELS

The scene is a basement in deepest Rego Park. You walk down a long dark hall beneath a 1950's apartment building, past the washing machines past the boiler room to a nondescript door. You enter a room filled with row after row of blinking Macintoshes, P.C.'s, and Colecos. Welcome to New York's first academy of computer crime.

Marilyn Crystal, Scarsdale, N.Y.

THE MAKING OF A SURGICAL SUPERMAN

The alarm goes off, waking Dr. Baron D. Bartley, surgical trainee. 6:45. Scrub for surgery at 7:00. Luckily, Bartley is in the habit of sleeping fully dressed, so all he has to do is brush his teeth and swallow his ritual capsule of vitamin C to be ready for the morning's heart transplant.

Sheila B. Blume, M.D., Sayville, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS PLEASE. One entry only should be sent to Competition Number 503, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 27. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 28 issue. Out-of-town postmarks are given three days' grace. ■

Save for the silver lining.

There's an old song that advises you to look for the silver lining. Certainly a good piece of advice. But here's some *better* advice! *Save* for the silver lining.

Oh, it's all right to look on the bright side and try to be optimistic about cloudy skies, but you've got to try and do something about them as well. Save.

Save enough to line those dark clouds. In fact, it's easy. Buy U.S. Savings Bonds through the Payroll Savings Plan. On the plan, you set aside a little each payday for Savings Bonds. And that'll chase some gloom away, right off. Knowing you're actually saving something on a regular schedule.

Of course, nothing can keep the dark skies away forever. But if they should appear, remember, Bonds can help you find the sunny side of life.

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When you put part of your savings into U.S. Savings Bonds you're helping to build a brighter future for your country and for yourself.

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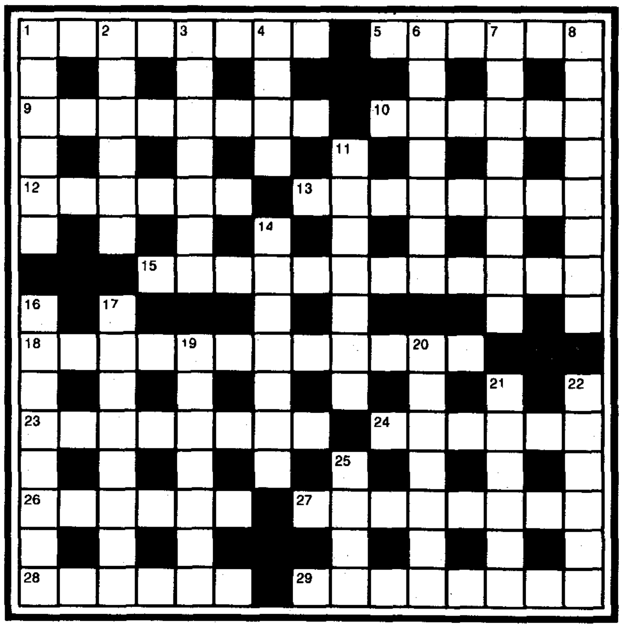
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Small order run down? (8)
5 A clap with a difference awarded to this cloth. (6)
9 When the air is calm, it can be seen still on the horizon. (8)
10 Writers used to dip into it. (6)
12 A flower in flower. (6)
13 Took the time to be irritated (8)
15 If pins harm tent badly, then a change of vehicle should be arranged. (12)
18 Fish placed in broken slab—I get lots of fish here! (12)
23 Can walk or swim in the land around Poole Head. (8)
24 Main guide for the ploughman. (6)
26 Give rise to a lawful note first. (6)
27 Opponent of the favourite could be grounded. (8)
28 Trailed when marked with a label. (6)
29 Looked intently round the street when annoyed. (8)



Down

1 Old soldier who scrapes his way through life? (6)
2 Desolate part of the capital moved to a town in Cambridgeshire. (6)
3 A doctor breaks journey to pick up instrument. (7)
4 The lady makes a bloomer, being a novice to begin with. (4
6 No short plant despatched for delivery. (4, 3)
7 Peer’s sad and upset if defamed.
8 The cure for foolish love? (8)
11 Oh, go hit out! Sorry, it’s not low enough for this. (3, 4)
14 Dream joiner able to achieve ju the perfect shape you want. . .(4,
16 . . .yet it might sound as if an objection is intended for this joiner. (8)
17 Speaking indistinctly of the ancient city rightly entrapped by simple weapon. (8)
19 Think of a likeness about one pole. (7)
20 Travel in explosive company with a spear. (7).
21 Easy mover with airy pretensions? (6)
22 Loud, stiff and cold. (6)
25 Bit of luck needed with part of the underpinning. (4)

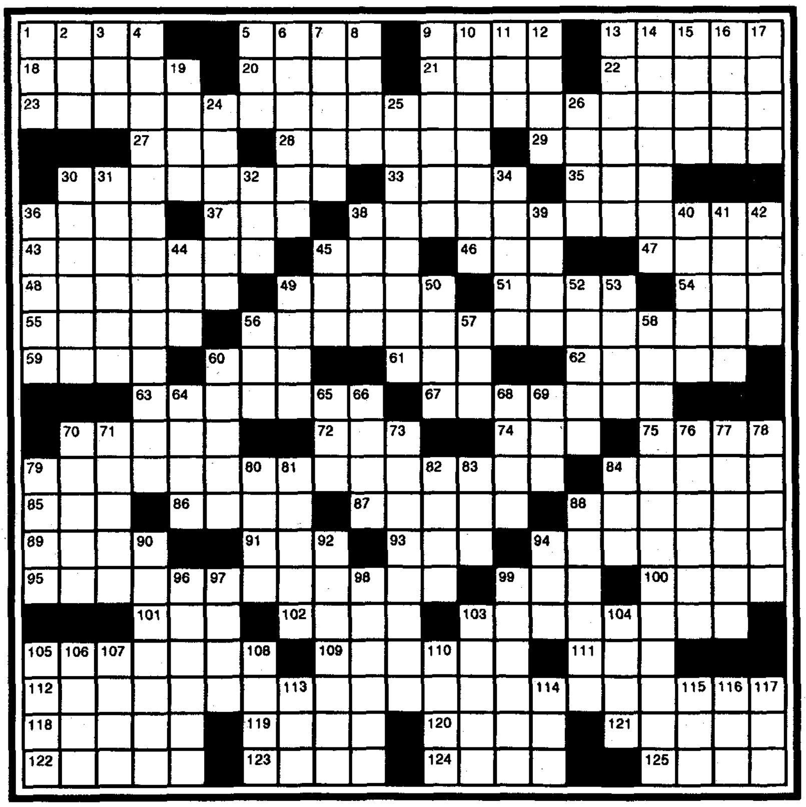
‘RABBIT HUNT’: ‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 Barge
5 T, in Morse code
9 Jason’s ship
13 One-celled animal
18 Tapestry
20 Sikkim’s continent
21 Asta’s mistress
22 “Two Women” star
23 Peter Rabbit here
27 Financial sci.
28 Minstrel-show figures
29 Scottish plaids
30 Bugs Bunny here
33 Defendant’s reply
35 Fiord
36 Parisian galas
37 Harbor: abbr.
38 Bunnies here
43 Art lover
45 Dedicatory words
46 Mexican Mrs.
47 Dick and Jane’s dog
48 Moral philosophy
49 How to sing with Mitch
51 That’s —— one!
54 Boston jetsam, 1773
55 Went on all fours
56 Br’er Rabbit here
59 Lew of tennis
60 Certain M.D.’s
61 Archeological site
62 Otto and Emily
63 Dramatist Sean, and family
67 Tartuffe’s creator
70 Jaw flab
72 —— standstill
74 Nabokov heroine
75 Hit with a nightstick
79 A Rabbit here
84 Neighbor of Pisa
85 Before corn or lateral
86 Adult elvers
87 Uptight
88 Marat’s colleague
89 Ointment
91 Marks on a ballot
93 Carioca’s city
94 On the payroll
95 A rabbit here?
99 Shade of blond
100 Saint Laurent
101 Nonstop abbr.
102 “I could —— horse”
103 Welsh rabbits here
105 Heirs’ concerns
109 Musical slowdown
111 Abbr. in Haifa
112 The March Hare here
118 Macho types
119 Jai- ——
120 Met conductor Eugene
121 Art city of Tuscany
122 Not harebrained
123 Longings
124 Ko-Ko’s weapon
125 Native of Riga

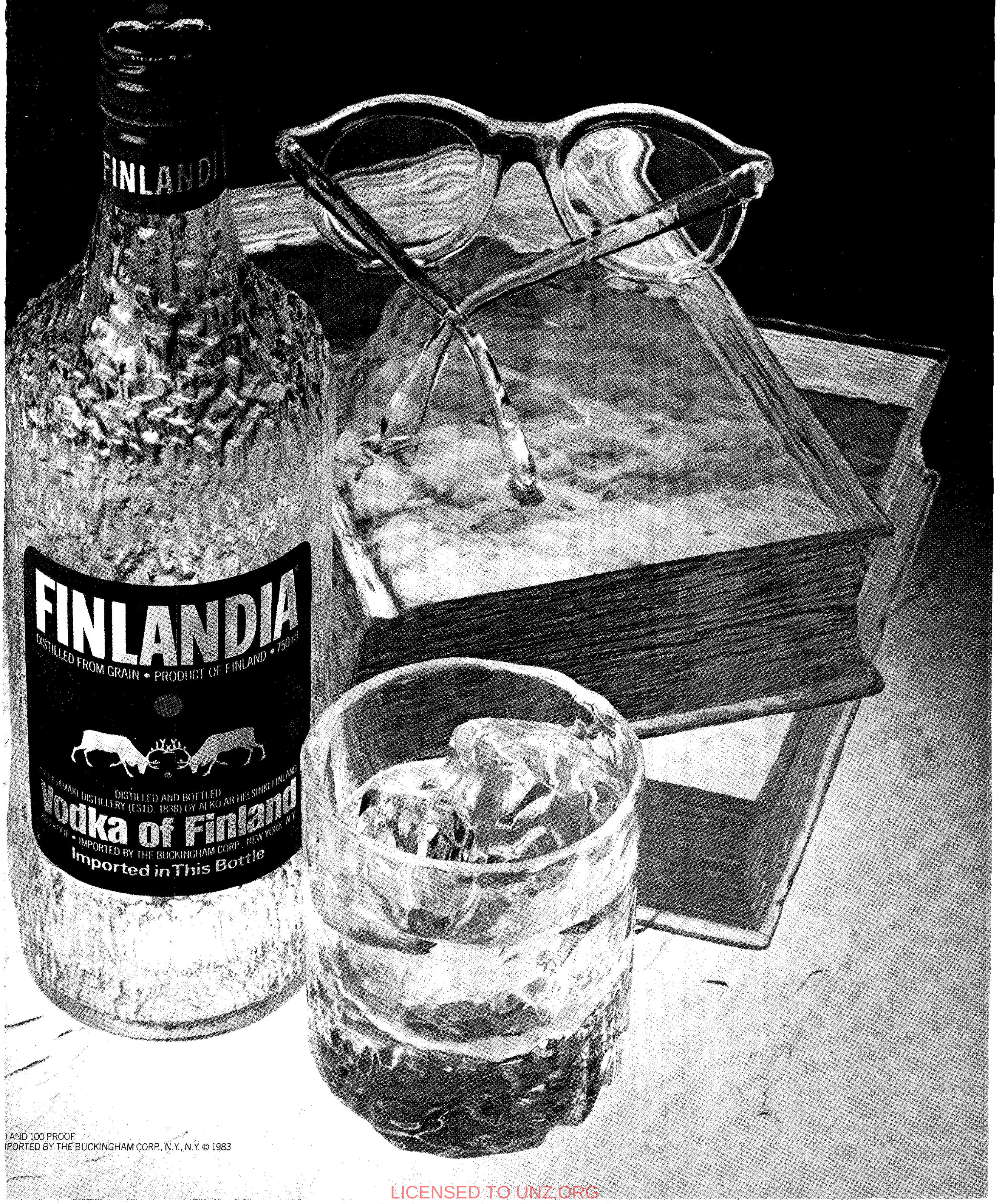
Down

1 “Casablanca” pianist
2 Dernier ——
3 Conjunctions
4 Richard Adams’s rabbits here
5 Beaver construction
6 Skyward movement
7 Endorses
8 Partner of fast
9 Broadway’s “Mame”
10 Mickey’s kin
11 Fido’s snarl
12 Drying oven
13 Visigoth king
14 Humans
15 Wagnerian goddess
16 “Pussycat, where have you ——?”
17 Raggedy-doll names
19 Religious faction
24 Perches
25 Boarded a jet: var.
26 Indiana city
30 Guevara’s cohort
31 Sportswoman Gibson
32 Unlatch: poetic
34 James —— Garfield
36 Nut tree
38 Backyard attraction
39 Where Waikiki is
40 A Sinclair
41 Afrikaners
42 Sojourn
44 Outside: prefix
45 R.N.’s specialty, for short
49 Handle: Fr.
50 Somber
52 Actor Milo
53 Imperial Russian
56 Raises (the ante)
57 Part of the psyche
58 Peter Cottontail here
60 Quebec peninsula
64 Whodunit tip-off
65 Tibetan ox
66 Opposite of dele
68 “Bunny —— Is Missing” (’65 film)
69 Dog tags, familiarly
70 Biblical whale victim
71 Former Japanese P.M.
73 Deviate
76 On the go
77 Biscuits
78 Lynches
79 Wife of Jupiter
80 Roman 561
81 Grenoble’s department
82 “With all the ribbons ——”
83 U.S. satellite
84 Caesar’s hearth god
88 Autumn flower
90 Wishful thinker
92 Austere
94 Sixth-sense letters
96 Still living
97 Did a take-off on
98 Ear ailment
99 “The Hare —— Tortoise”
103 Welles or Bean
104 Pharaohs’ snakes
105 Old verb endings
106 Noah’s eldest
107 Motif, in opera
108 Light carriage
110 Ancient boats
113 Rathskeller brew
114 Weathervane pt.
115 Female ruff
116 Dynamiter’s need
117 Sun —— -sen



Solutions to last week’s puzzles appear on page 14

THE WORLD'S FINEST VODKA. ON ICE.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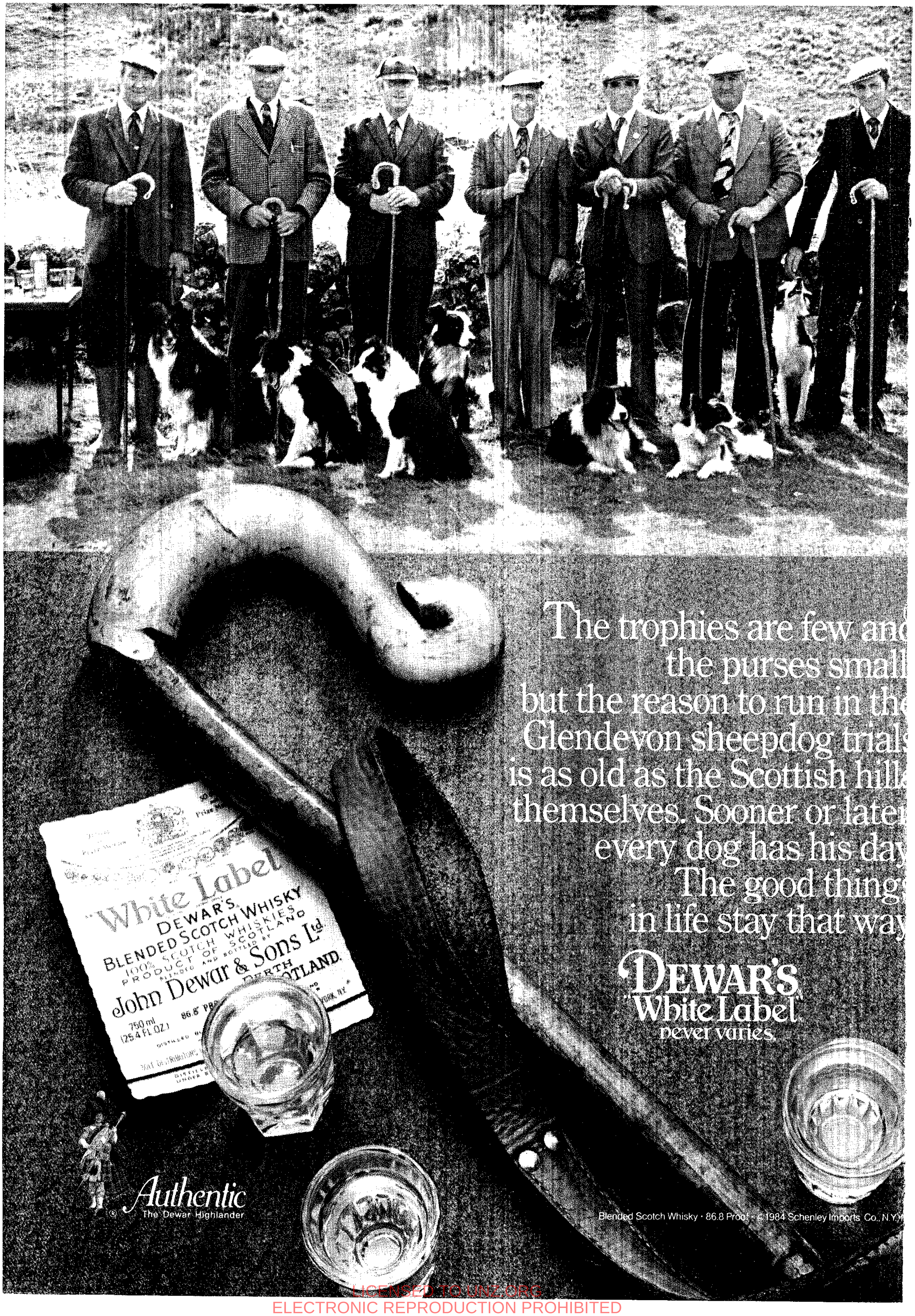
The trophies are few and
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